DOMESTIC
ARCHITECTURE
FURNITURE AND
ORNAMENT
OF
ENGLAND
FROM
The Fourteenth to the Eighteenth Century

Comprising Photographic and Measured Drawings of
Exteriors, Interiors and Details

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Comprising Photographic and Measured Drawings of Exteriors, Interiors and Details

BY

G. HENRY POLLEY

AUTHOR OF

"Ecclesiastical Architecture in England from the Eleventh to the Sixteenth Century"

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INTRODUCTION

The pre-eminently creative architect of America, Henry Hobson Richardson, used to say, It is much harder to copy a good thing than it is to originate a bad thing. An everlasting truth, so long as Art has even a spark of Promethean Fire for justly creative work. The essence of the matter lies in the choice of one of the two ways. The hard way, which involves coherent thought, serious study of that which the minds and hands of the masters have wrought, and the getting into touch with and understanding of the *Spirit* of the things they did. Or, that easy, original way, which produces vain and fatuous vexations. The architect is fortunate who knows what is best to copy, of *motif*, mass, detail, the combination of which will duly and adequately express his new application, and — what to omit — and what to supply, without loss of the spirit which gave life to and animated the original work. The point of this may be illustrated by reference to Plates 68 and 69, brick texture, ivy grown, and Romance, and note the level simplicity of lawn as opposed to the composition. The value of Law in Architecture has its basis, its *raison d'etat*, not in the literal sense of mere words, but in the sanity of its application and the power of mind which, while it is not rigidly bound by precedent, is not unmindful of its teaching.

The present collection of selected subjects is a companion to the preceding work, Gothic Architecture and Ornament of England, by Mr. Polley, and covers a period of about three hundred and fifty years, during which the Art of Architecture passed through one of those transitional phases which obtain from time to time as the spirit is sapped of former strength, or weary of too rigorous law, and indulges in somewhat vague wanderings and search for recreation, new health and new expression. This phase has no fellowship with Greece or Rome. Ictinos would gaze at it with wondering eyes, Vitrivous would have none of it. It is of no less interest and value for all that. It owes no obligations to canonical law, nor allegeance to precedent. It is the antithesis of Cori; the Forum of Augustus; Monreale, and the Ecole des Beaux Arts. It is more akin to Border Minstrelsy than the lofty flights of a Mozart, or Beethoven. It is the melody of the harp rather than the passion of the violin. It has the romance of Scott, not the erudition of Dante. Its manor houses have not even a cousinly acquaintance with the house of the Tragic Poet of Pompeii or the Palazzo Cenci in Rome. It is eclectic; sometimes massy; more often naive, and its *insouciance* is delightful.

It is Architecture of green fields, broad acres, of the oak, and the balsam. The freshness and quaintness of old gardens, of sweet peas and the rambler rose; not that of the stone pines of Puteoli; nor the *Wolfina-Corinthiana*. It is of its time; romantic!, humane!; not that of fretful streets and "disquieted walls." of crowded towns. It is the alchemy of Art, not the study of the Academician. We might wish that it had more of — as it needs — something of that power so well expressed by Ruskin in his Seven Lamps, L. of P. 13, but some measure of that may be supplied by the Architect who derives inspiration from these plates. Its halls, casements, open terraces, and broad lawns were graced by Royalty; stately dames, and sprightly maidens; and held Intrigue, Sorrow, and Romance. The seeming vagaries of design and the intricacies of its ornament are of minds unhampered by tradition, and executed by artisans not working by the job. It shows more of impatience than restraint, as it throws defiance to classic formulæ and goes its own way, rejoicing in freedom, country air, broad casements to let the sunshine in, hospitable hearths, and good cheer. Its chief weakness is in dormers and roofs, as compared with those of the chateaux of Maintenon and Montigney, which form the salient features of the French buildings. It may not appeal to those who are steeped in the abstract formalism of the Greek or those who feel and appreciate the subtile quality and restrained riot of color of Byzantine-Romanesque. Or those who admire the boldness of Carcassonne, Avignon, and Pierrefond; or charmed by the Chateaux of Touraine. If it lacks the purer Gothic feeling of Laon and Exeter, the loveliness of Nelley, the rhythm of Melrose, and the grandeur of Durham, there is

meat enough, a-plenty, richly suggestive for things to do, of choice for renewed expression; for quaintness of effect, for present use and purpose; doubtless more likely to appeal to the variant tastes and ideas of American *clientele* than the strict "legitimate." Besides, it is good, live Architecture; whatever the classicist may think or the Ecole say. We are cosmopolite rather than homogeneous. American Domestic Architecture is more *intime* with American life than that of our churches and public buildings. We have the wealth, the sites, the environment, which call for costly villas; as well as limited means which require homes of modest pretention. Out of and by these elements we may produce good Architecture from right sources, careful study, and the *esprit* of their life.

"And then shall be for thee all soft delight,
That shadowy thought can win;
A bright torch, and a casement ope at night,
To let the warm love in!"

Not the least of these plates are from charming drawings by Mr. Robert Brown, which shows delicacy of handling, keen perception, and justness of drawing. In parts we seem to see reflections of familiar things. A bit of ornament, which might have its roots in Old Pavia, Plate 1. Arched panels, which are reminiscent of Dalmatia, Plate 25. A window, which might have been in Venice, Plate 1. Flamboyant traceries, which remind us of Rouen, Plates 31 and 32. An interesting Gothic porch, Plate 6. Carvings, Plates 16, 25, 38. Gables, which are not at 30°, 45°, or 60°, Plates 10, 20, 43. Effective Cusp work, Plates 26, 62, 73. Freedom of composition and opposition of wall surfaces to fenestration, Plates 21, 43, 55, 61. Contrast of deep shade to light, Plates 59, 76. The entablature of fireplace, Plate 16, which calls to mind the Orders of the theater at Aspendus and the temple at Æzani. One might wish that from so broad a field that there were more examples of the smaller and less pretentious houses. In respect to those presented it is interesting to compare them with the small chateaux of France, as, for example, the Chateau D'Avise, Limeray, Indre-et-Loire, as showing the different modes of treatment. Mr. Polley is fortunate in having connections in England enabling him to obtain such an interesting collection; especially of Interiors and Old Furniture. Much credit is due him for bringing together in this volume so many good examples, showing this transitional period.

JOHN LYMAN FAXON.

FEBRUARY, 1912

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FOWEY MANOR, Cornwall, 1455; Ancestral Home of the Earls of Cornwall

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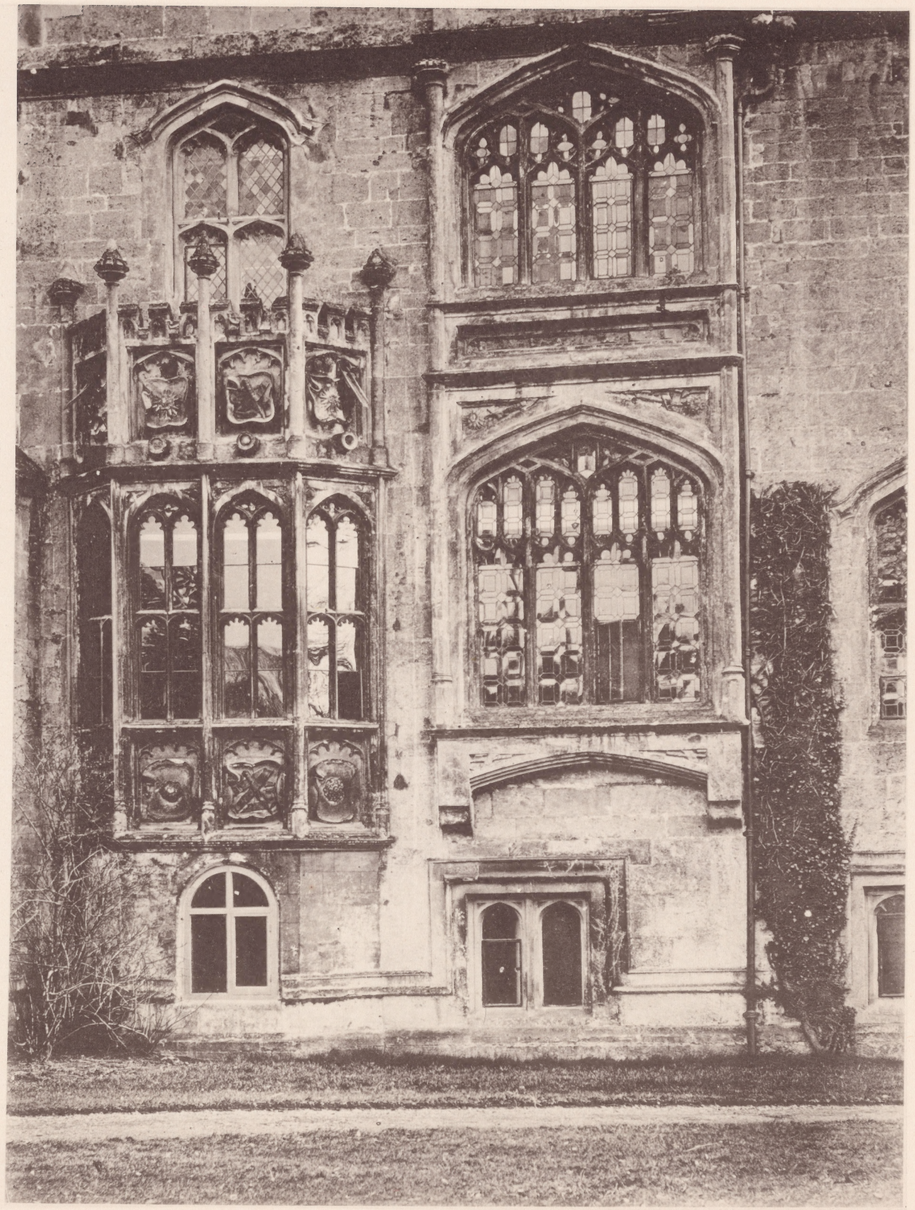
Geoffrey's Oriel, Monmouth



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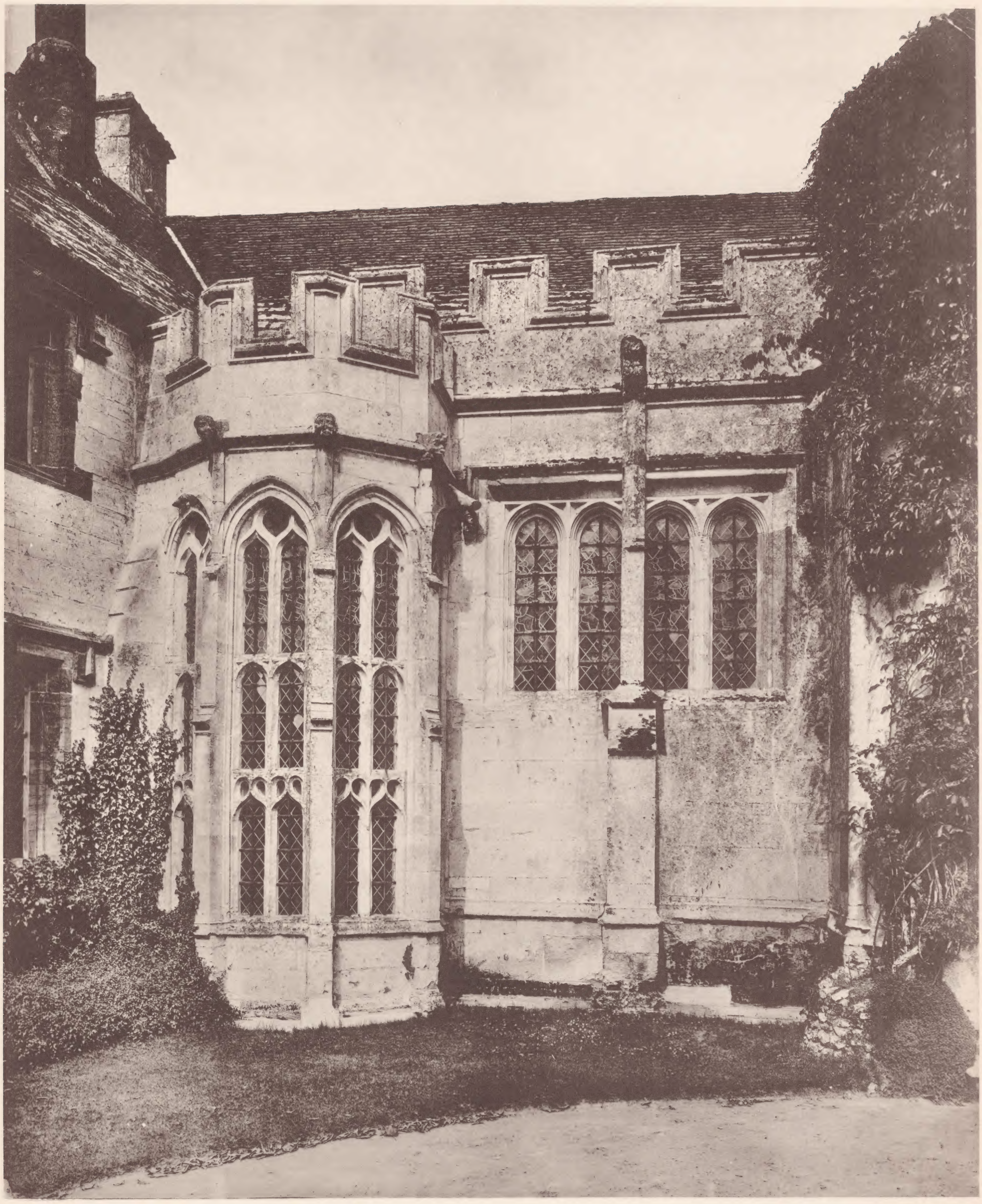

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Rear of IGHTHAM MOTE

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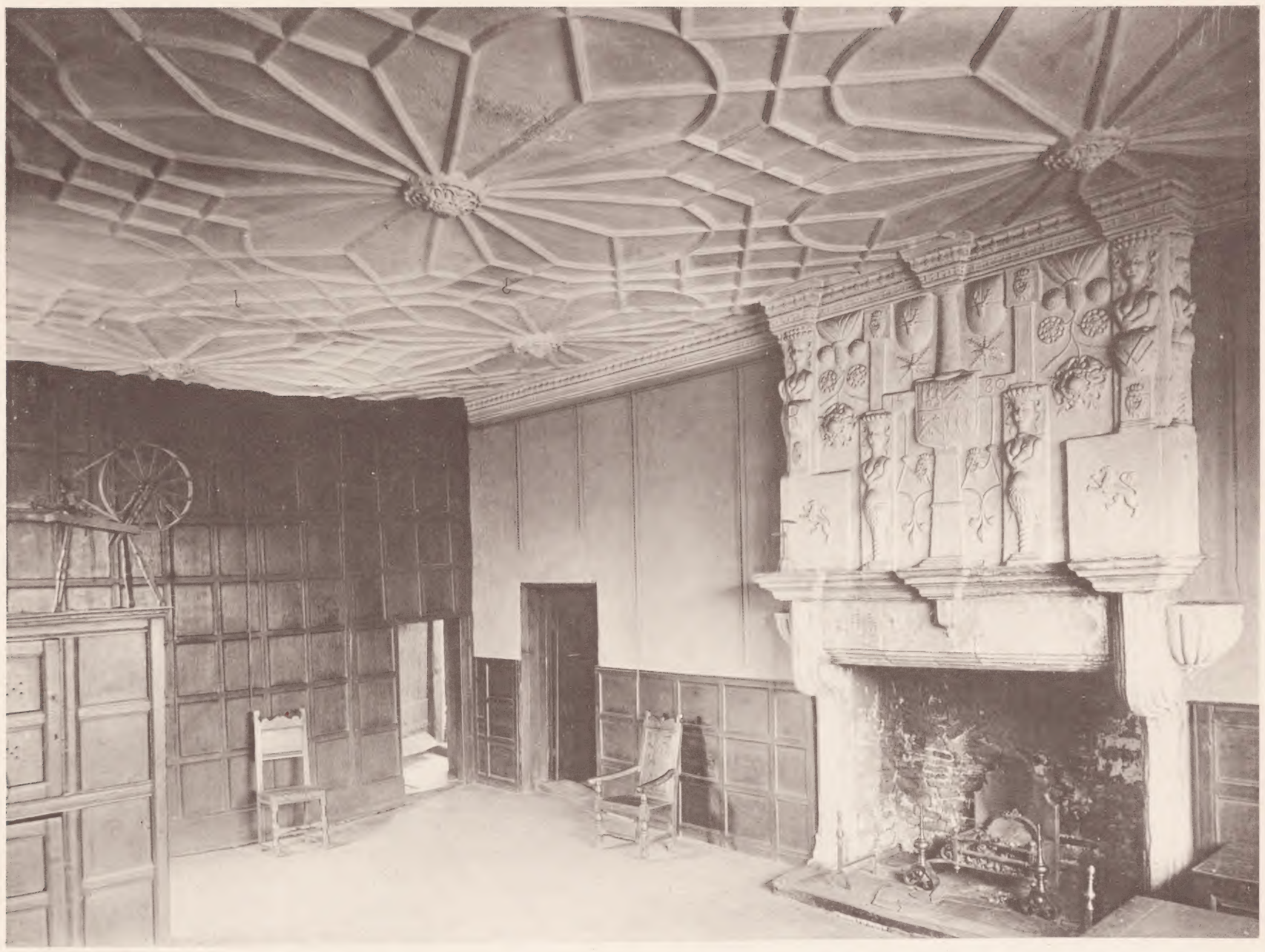
Fireplace, Banquet Hall, PLAS MAWR, Wales, 1580



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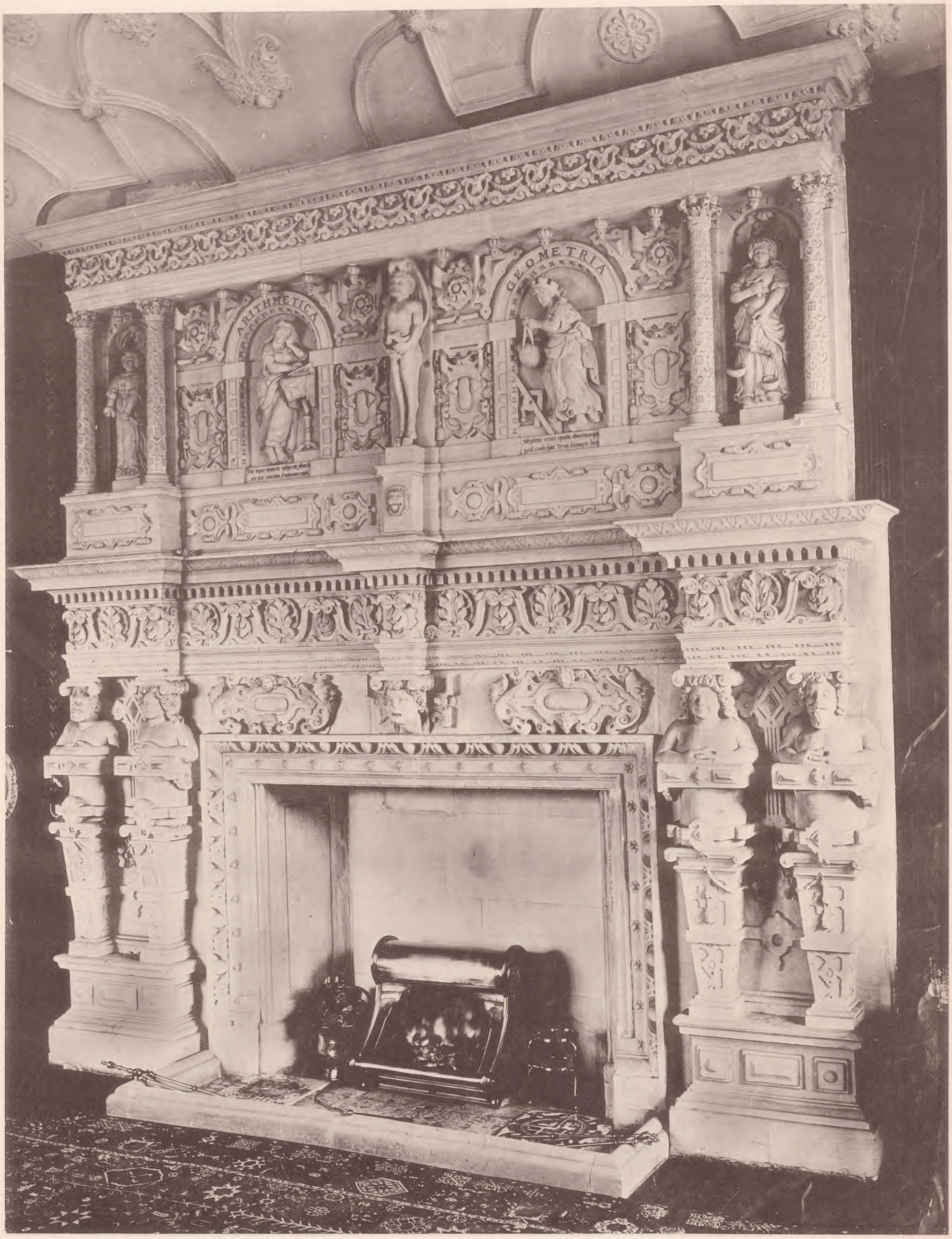
Ancient Fireplace, WRAXHALL



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Ancient Door, Early Sixteenth Century

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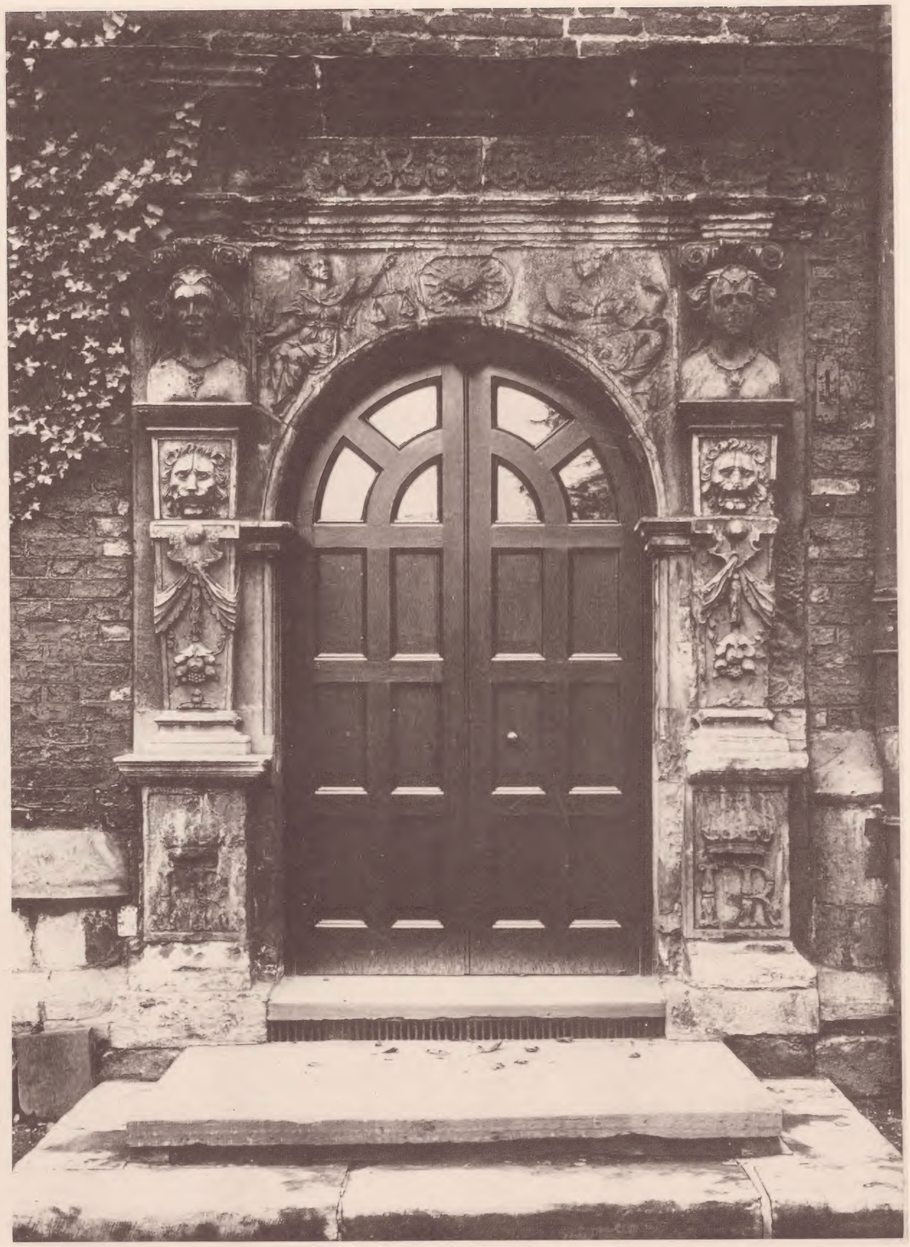
VICAR'S HALL, Wells



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PALACE OF THE STUARTS

Arch Entrance, showing Strafford Arms

Details of Entrance, showing James I. Monogram

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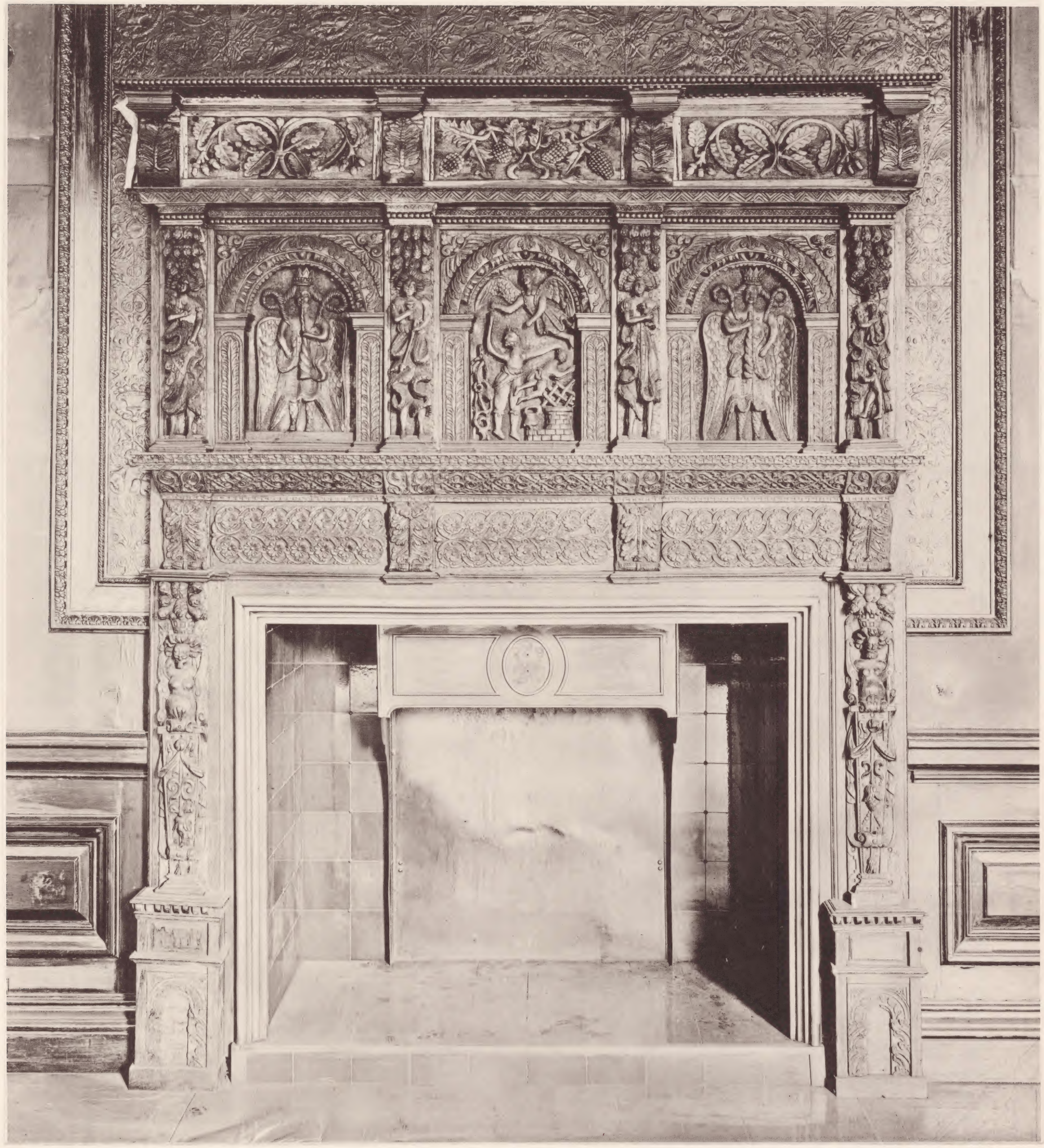
OLD KINGSTON MANOR, showing Terrace, Bradford on Avon, 1567



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Fireplace, HARCOURT HOUSE, Early 16th Century

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Window Details, CHIPPING, Camden, Warwick

HORHAM HALL, Essex. Early Sixteenth Century. Drawn by F. W. Fairholt, F, S. A.

Princess Elizabeth retired here as a place of refuge during the reign of her sister Mary

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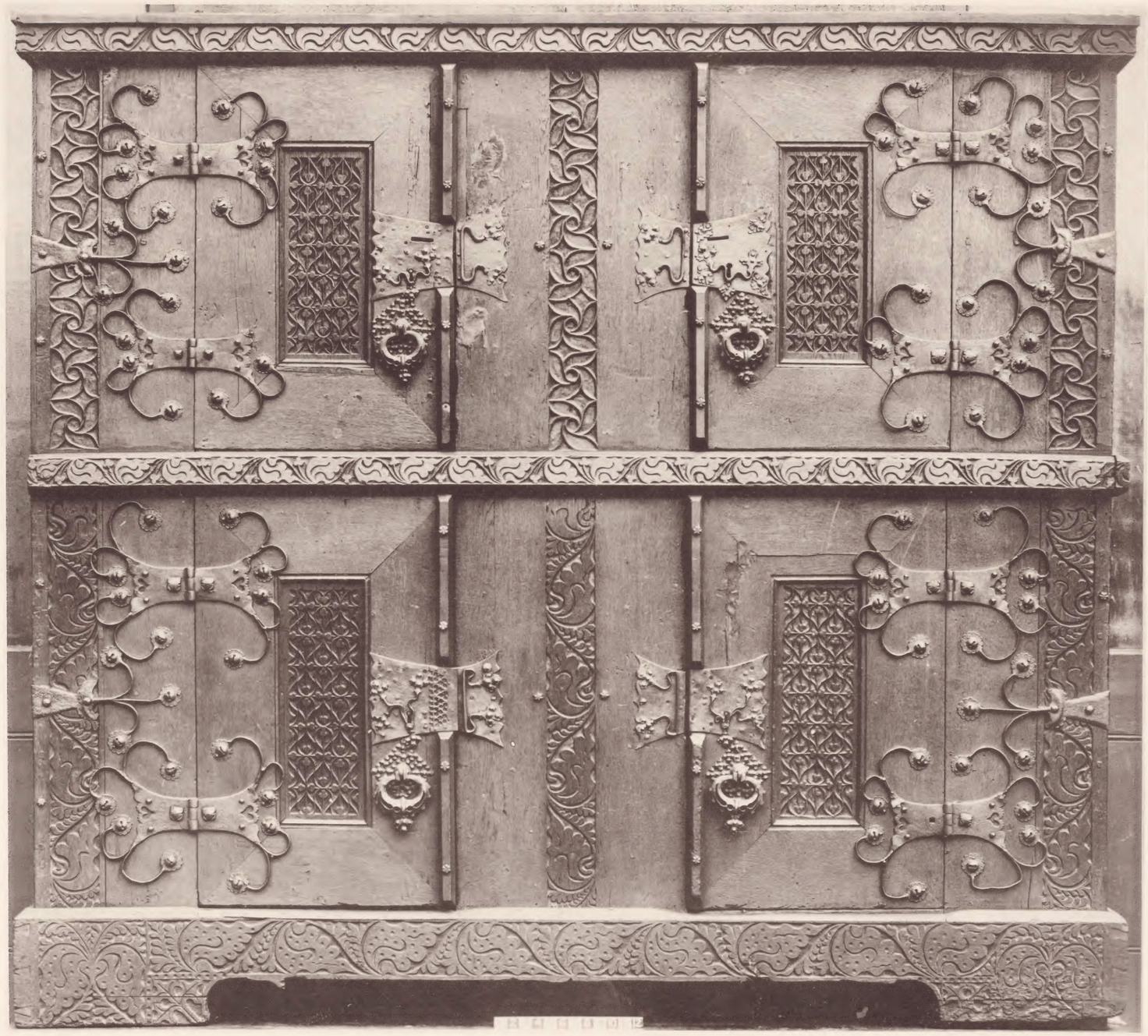
HINCHINBROOK MANOR, Huntingdonshire, 1546. Drawn by J. D. Harding.

Here Oliver Cromwell spent his boyhood. Queen Elizabeth visited here in 1564



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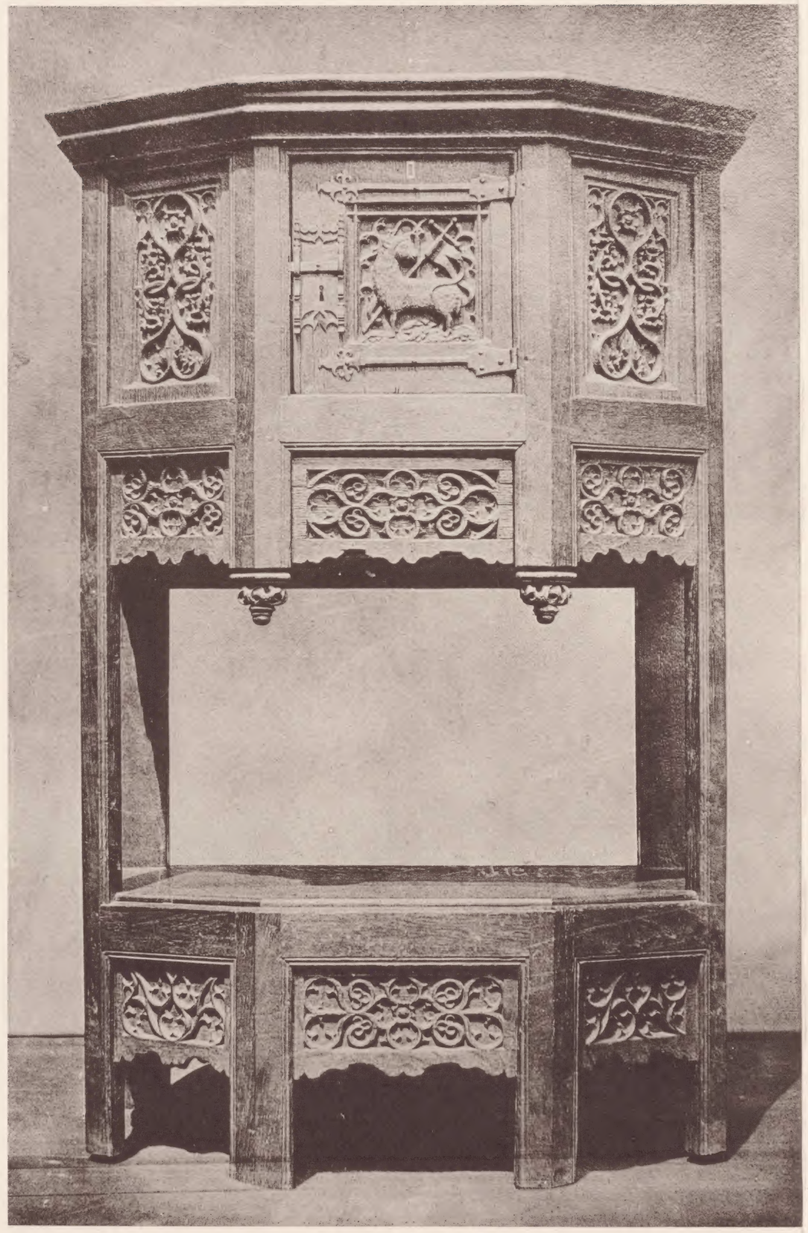
Ancient Cupboard, showing Antique Fixtures



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Ancient Examples, showing Fine Carving

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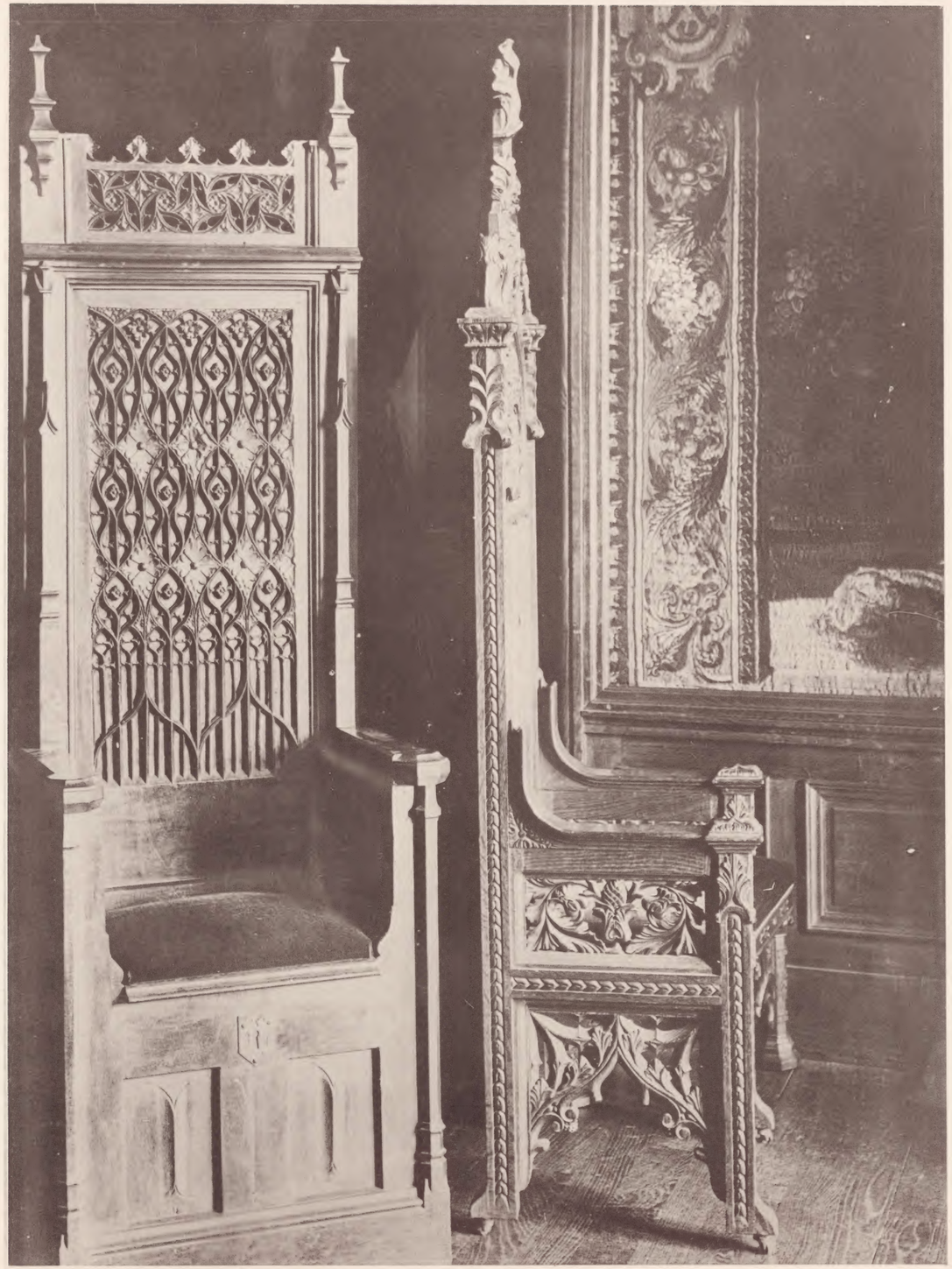
Bishop Beckington's Rebus, Cloister Roof, Wells



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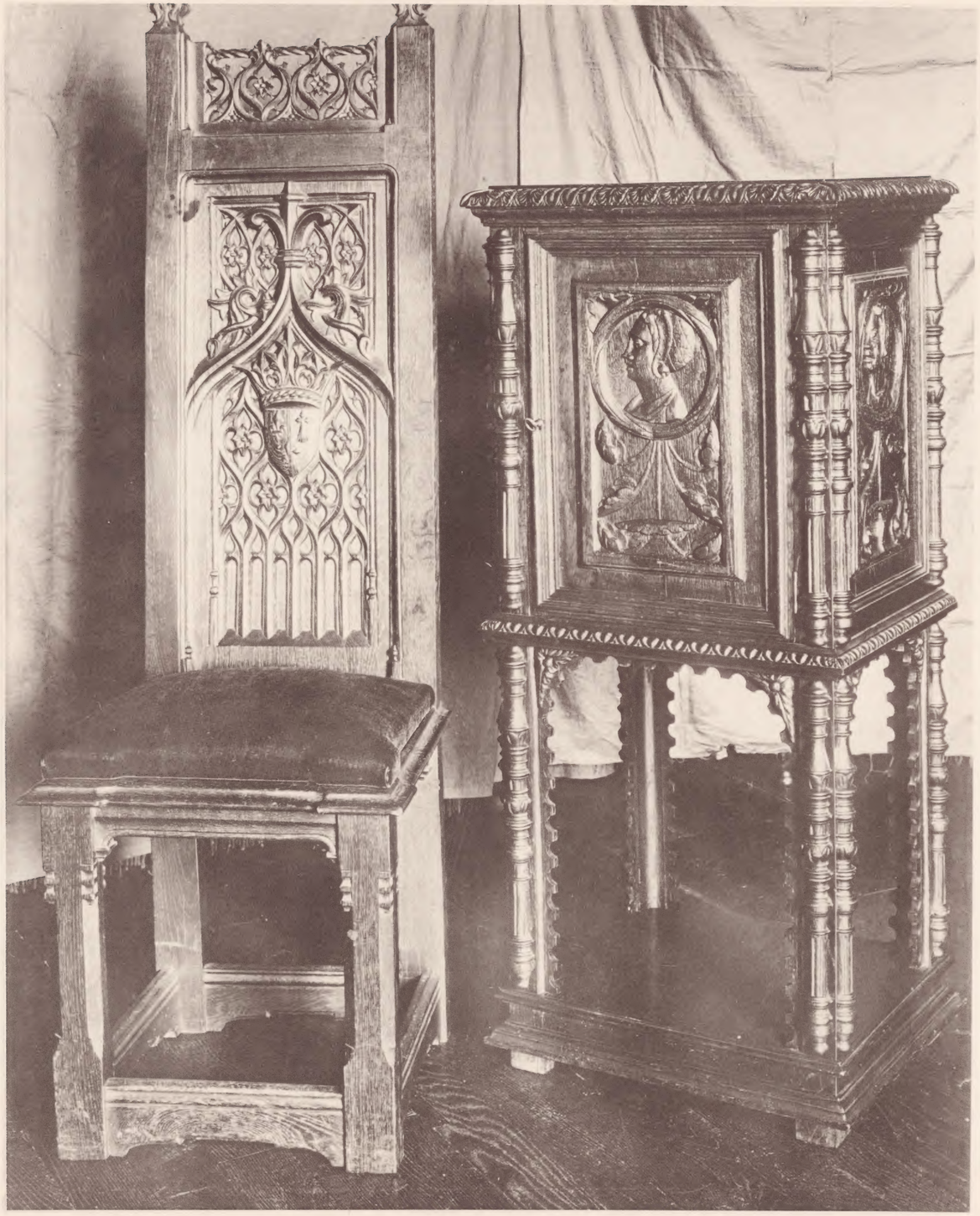
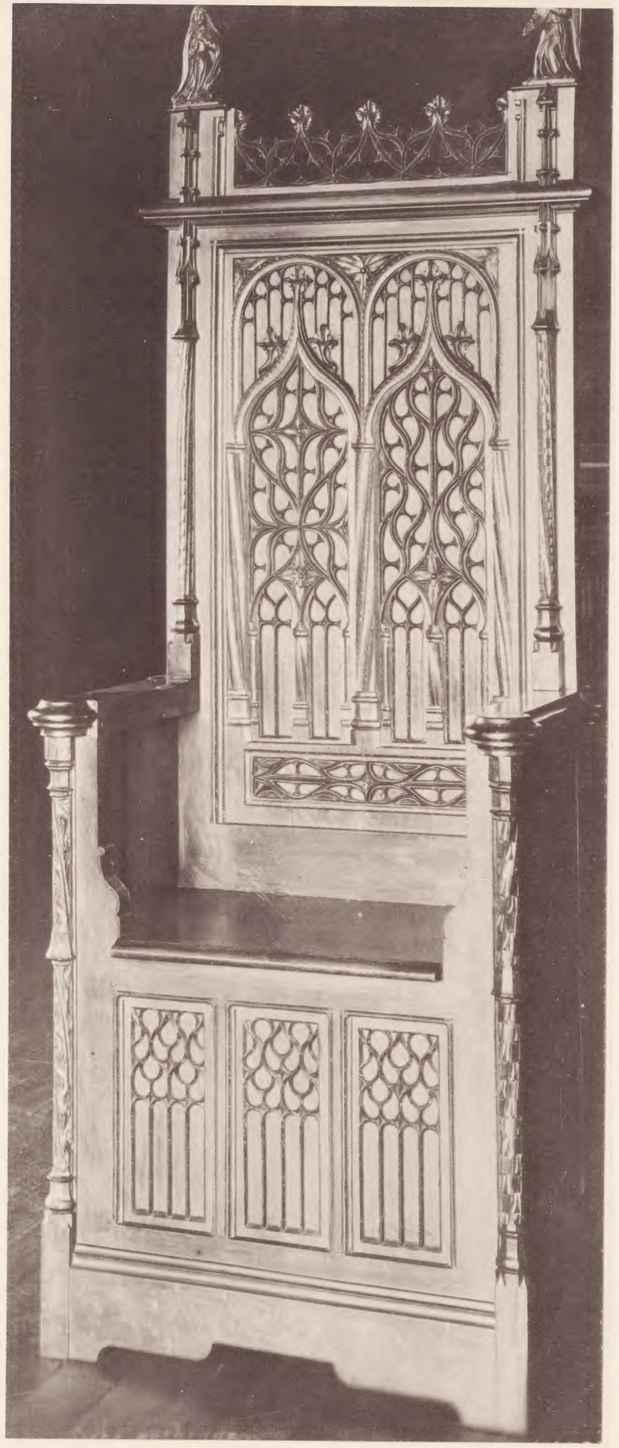
ANCIENT GOTHIC FURNITURE





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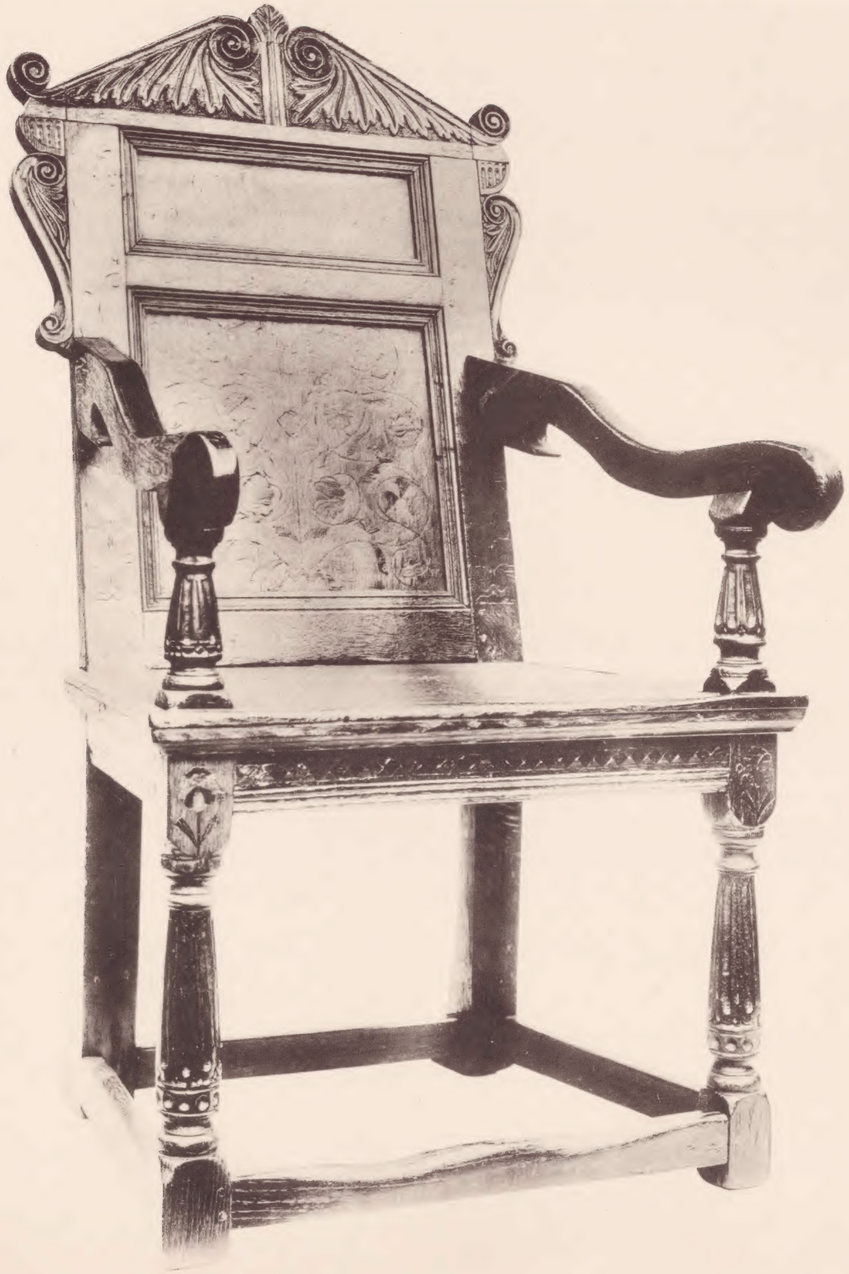

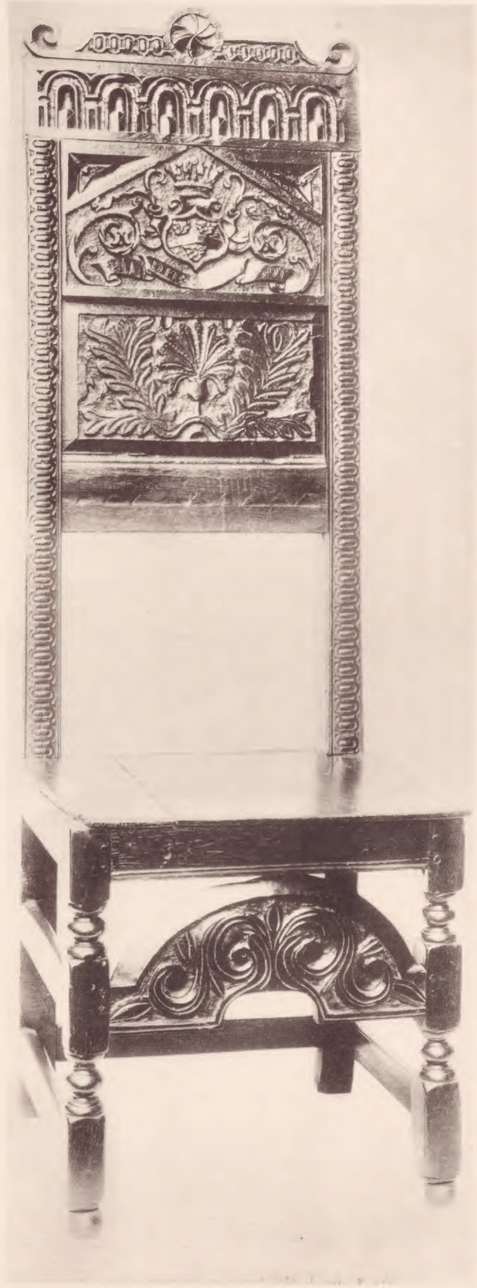

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Early Seventeenth Century Chairs

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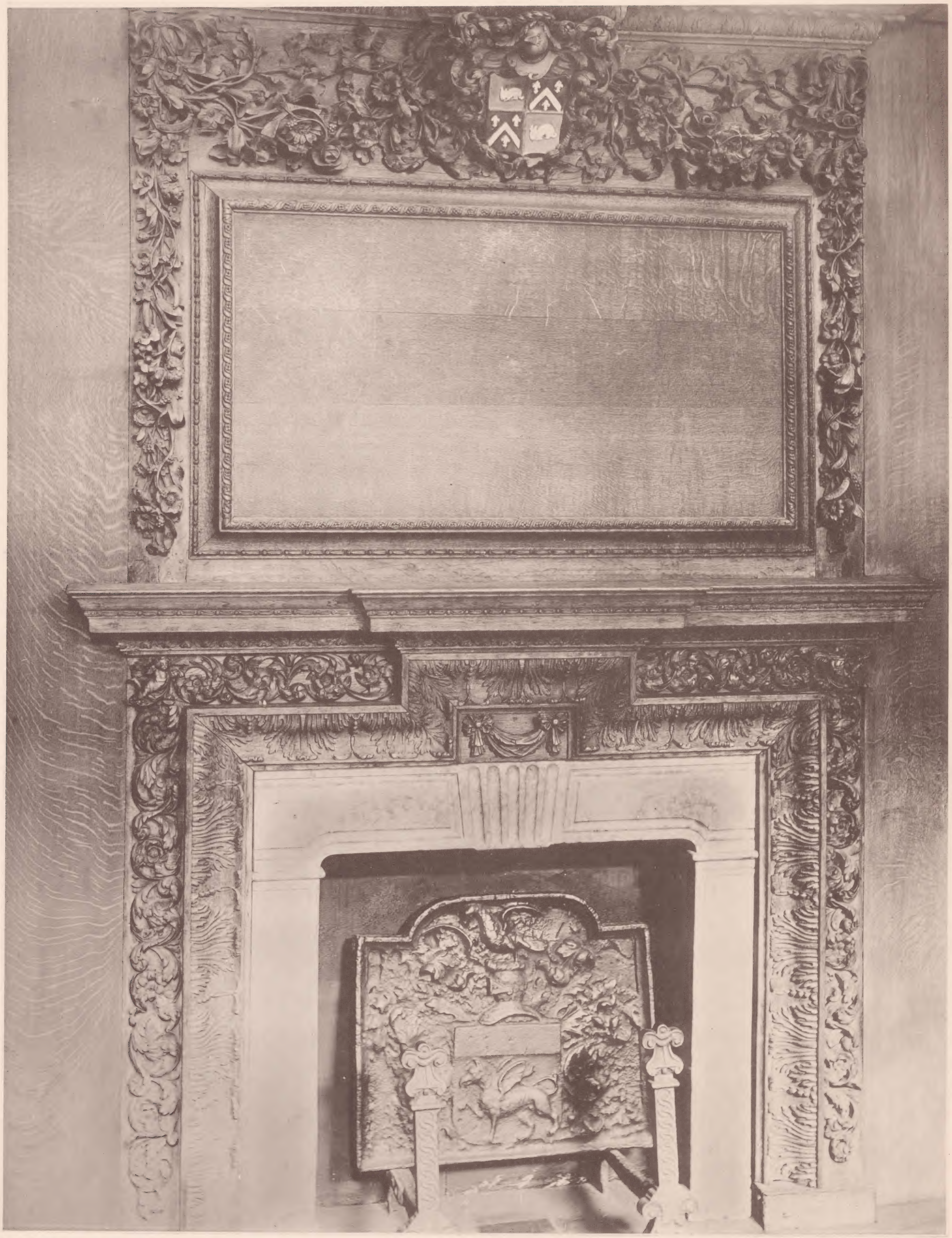

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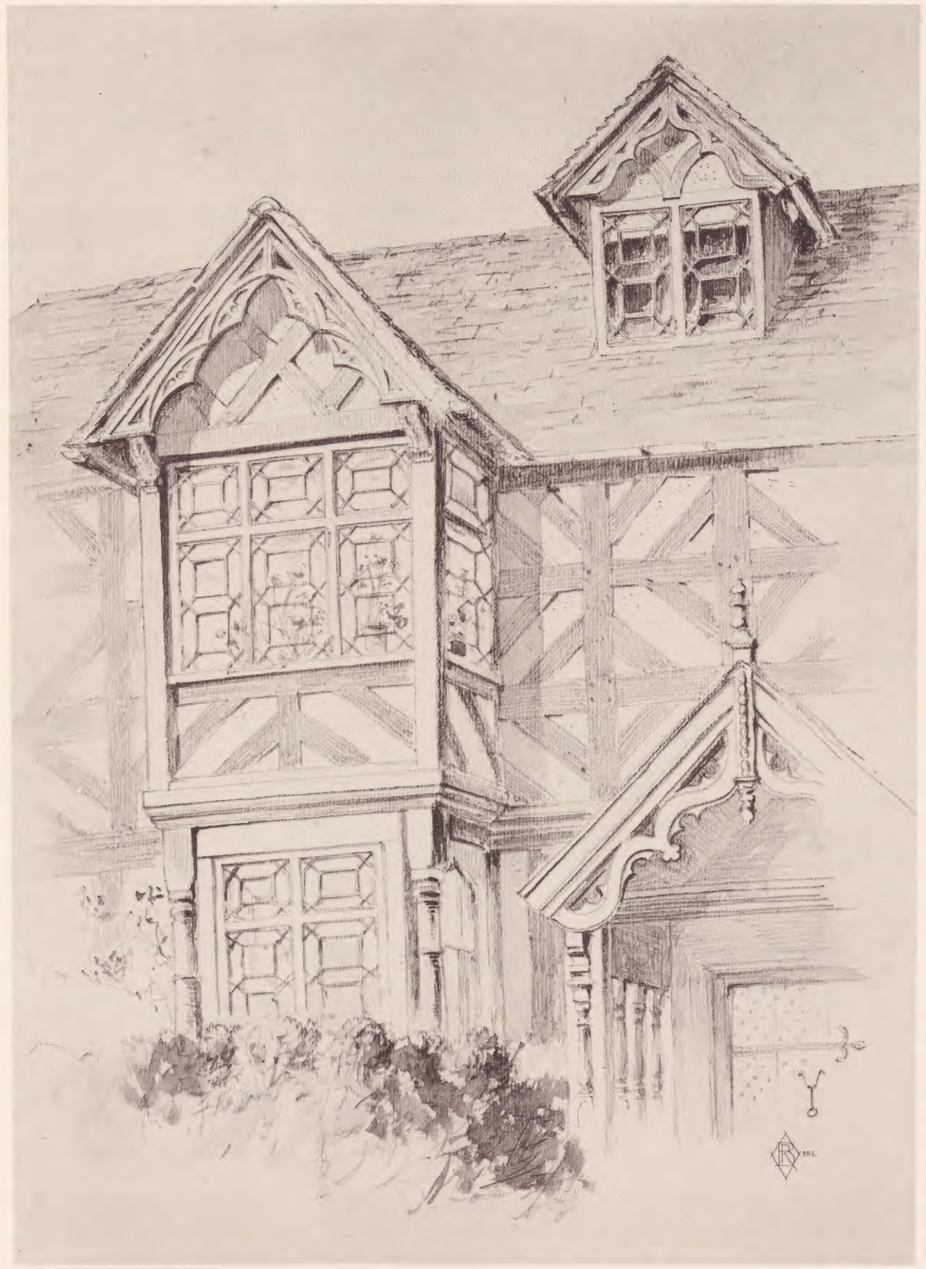
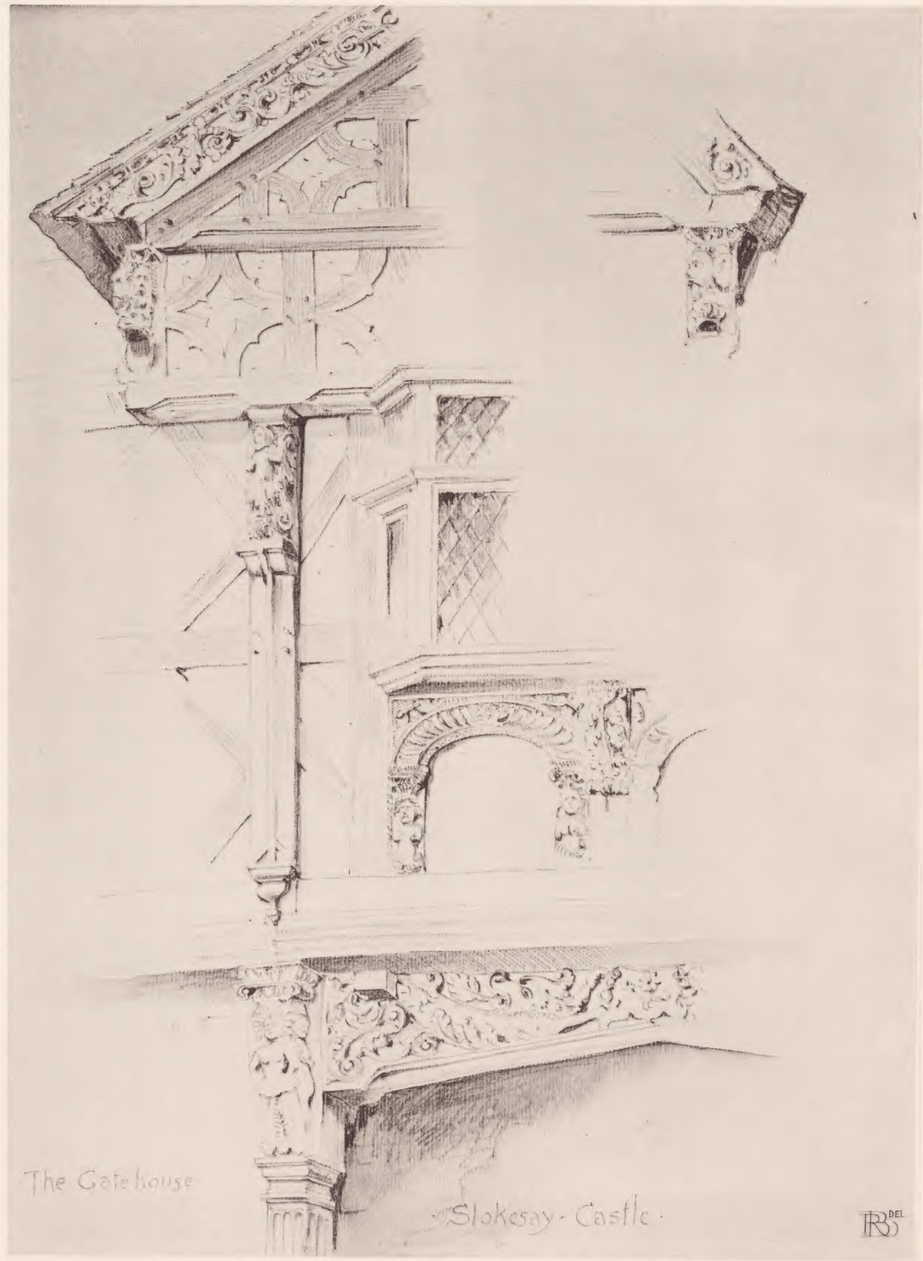
House in Aldington, Kent





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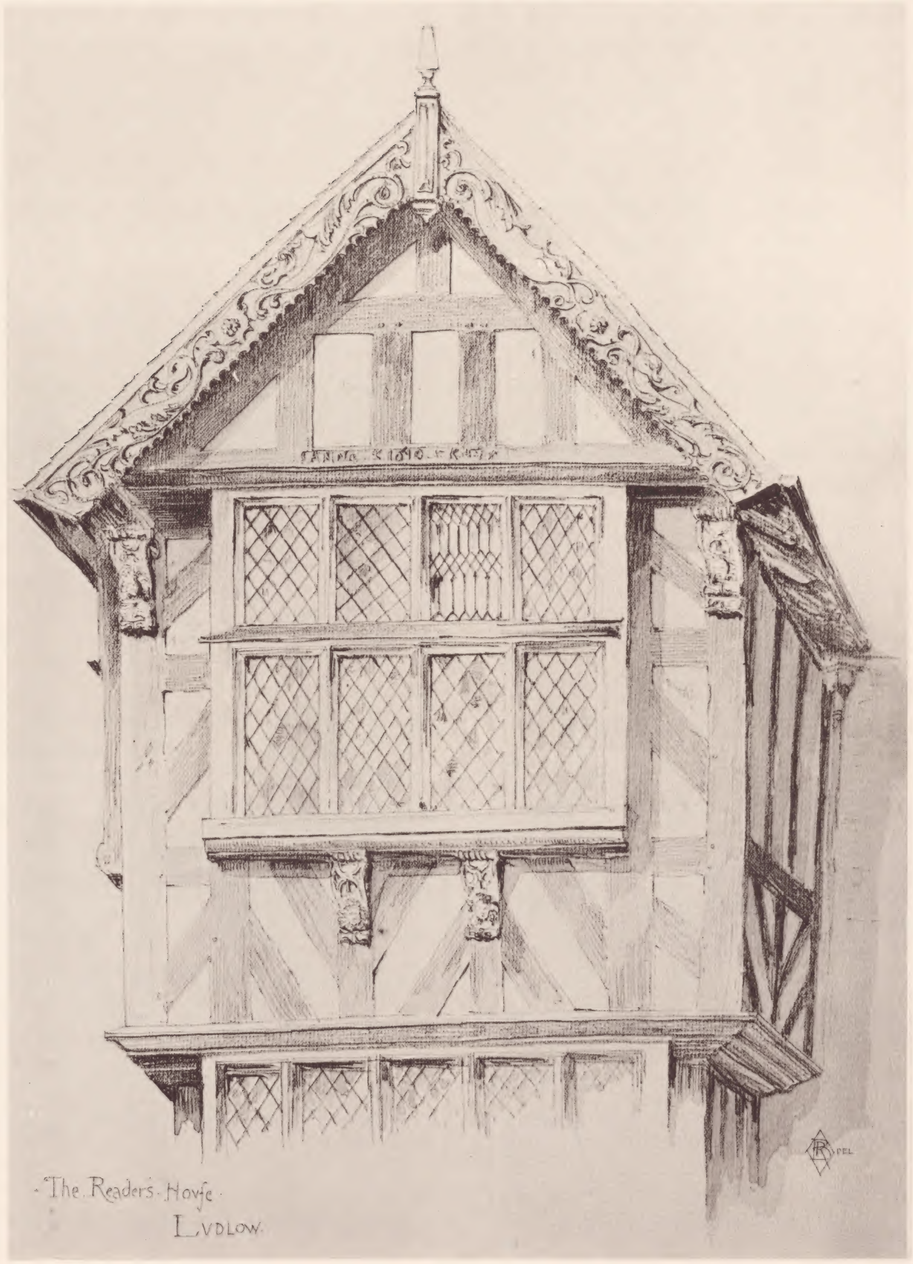

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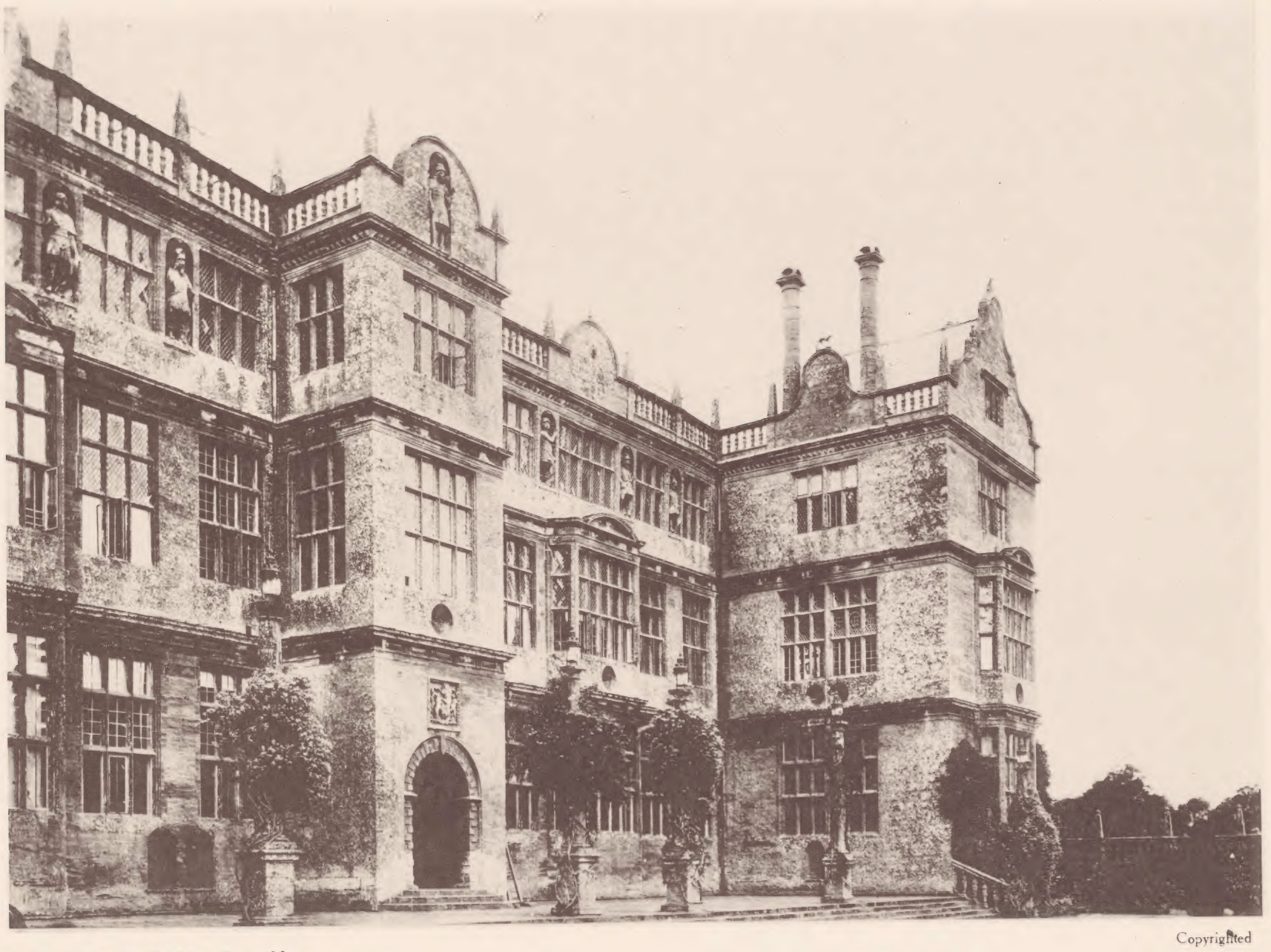

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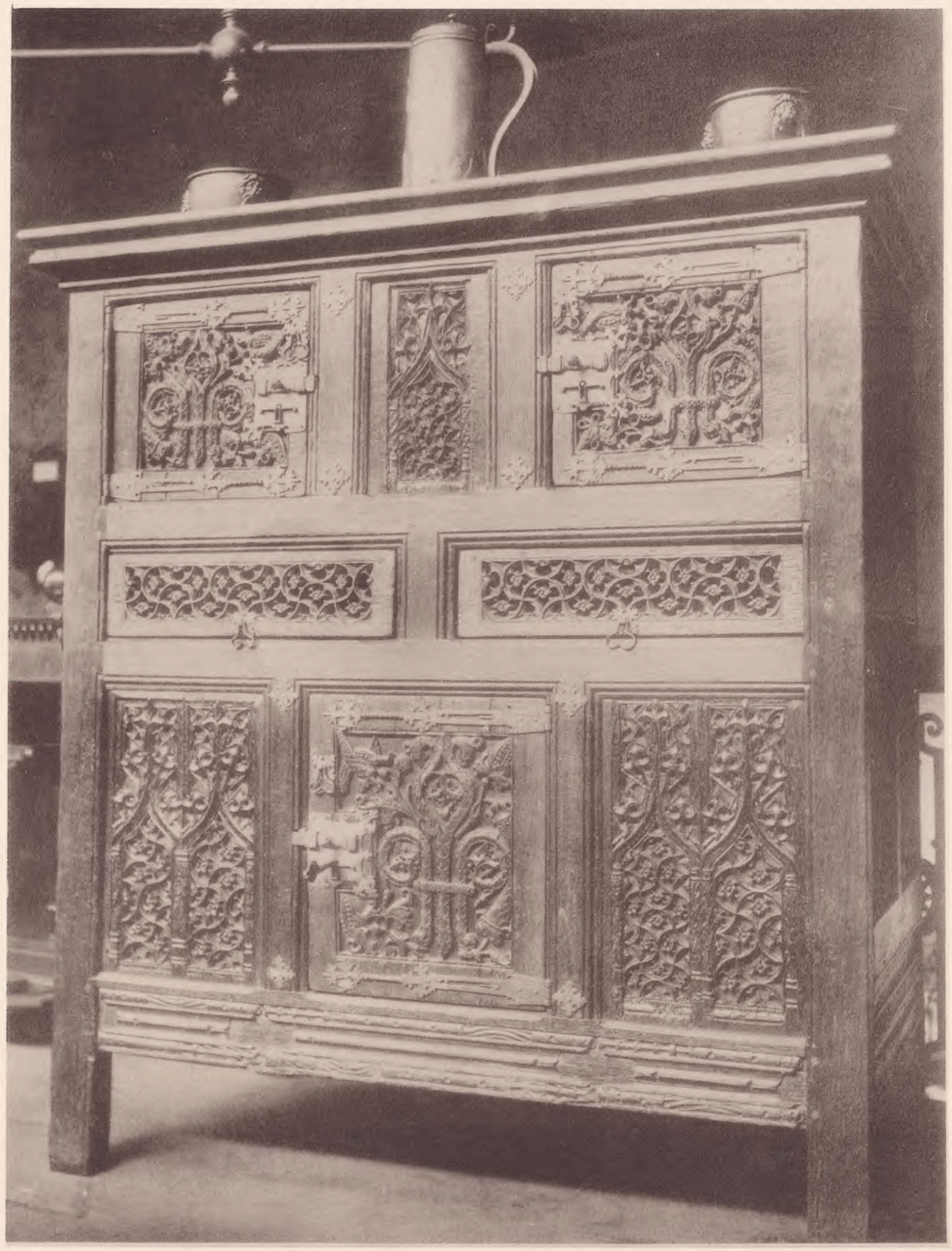
Garden Front, ST. CATHERINES



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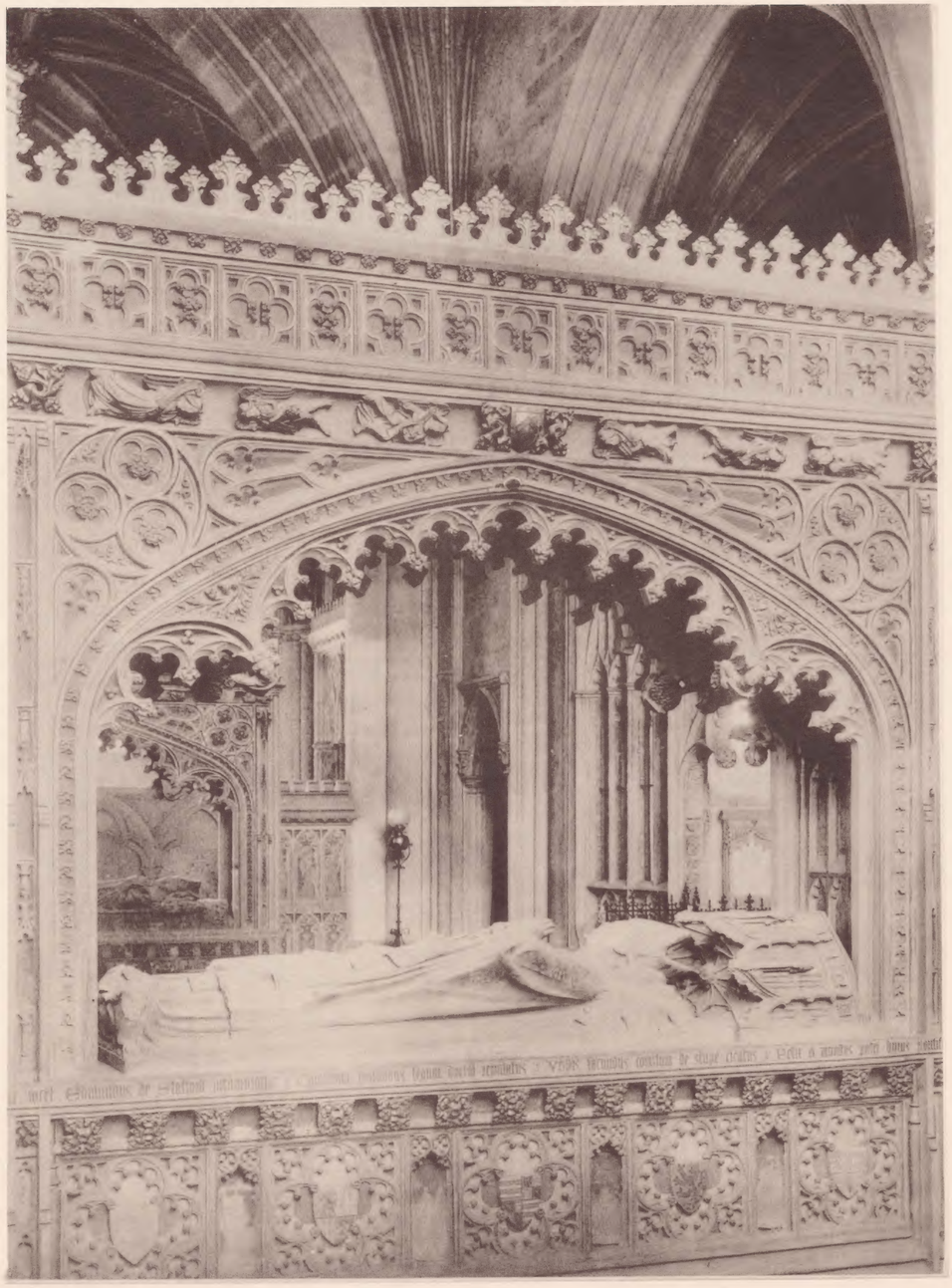
Ancient Gothic Cabinet
5 ft. 6 in. wide by 6 ft. high



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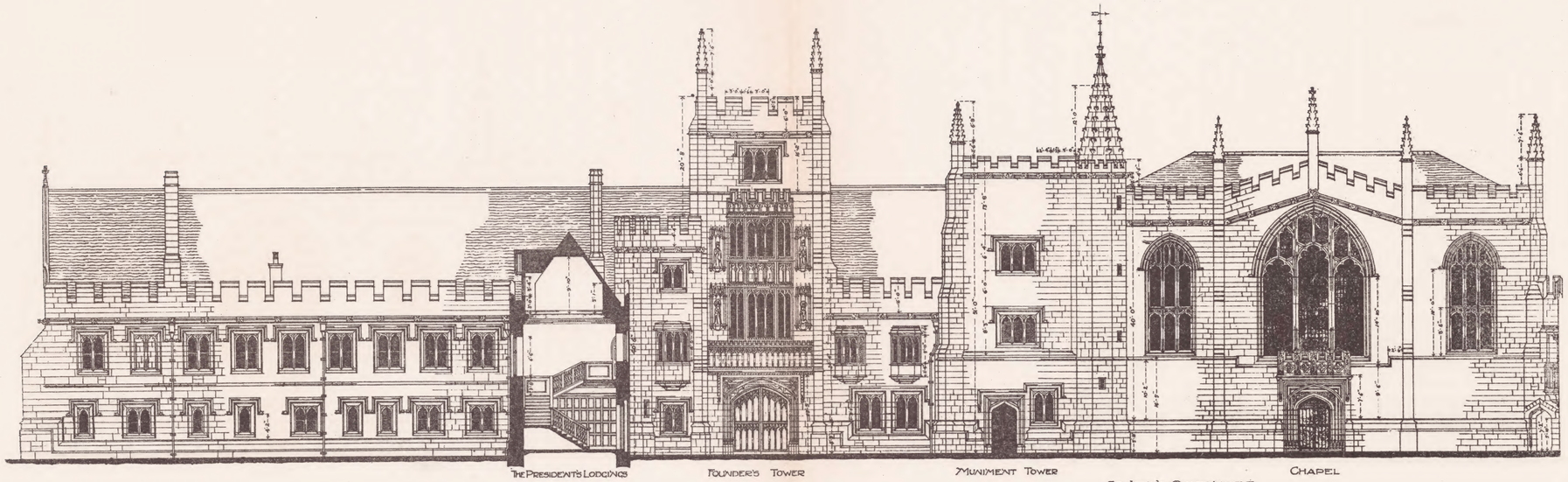
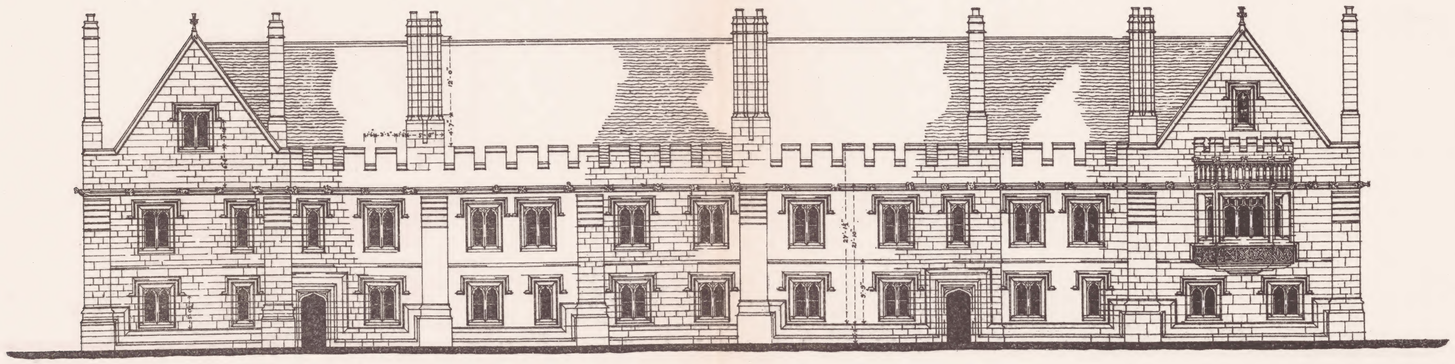
In LADY CHAPEL, Exeter Cathedral



EAST ELEVATION

SCALE

FEET 0 5 0 10 20 30 40 50 FEET



NORTH ELEVATION

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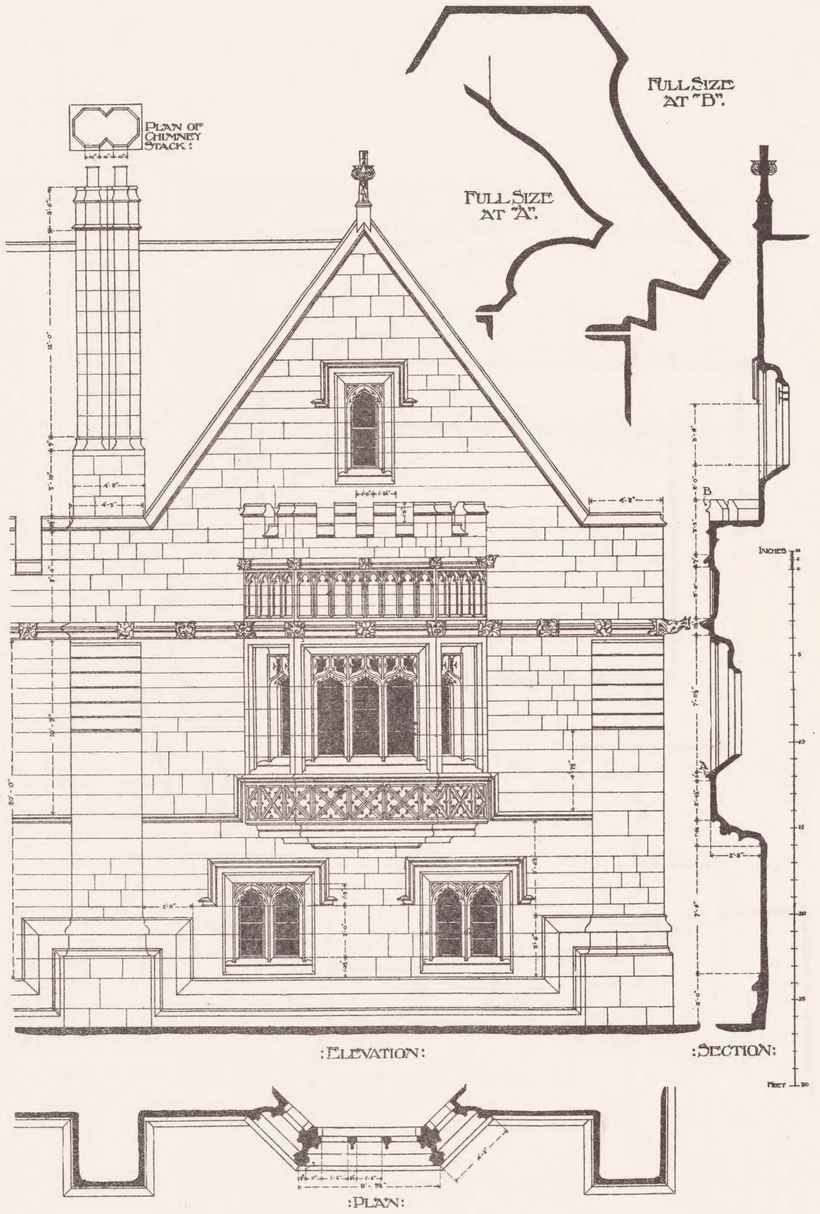

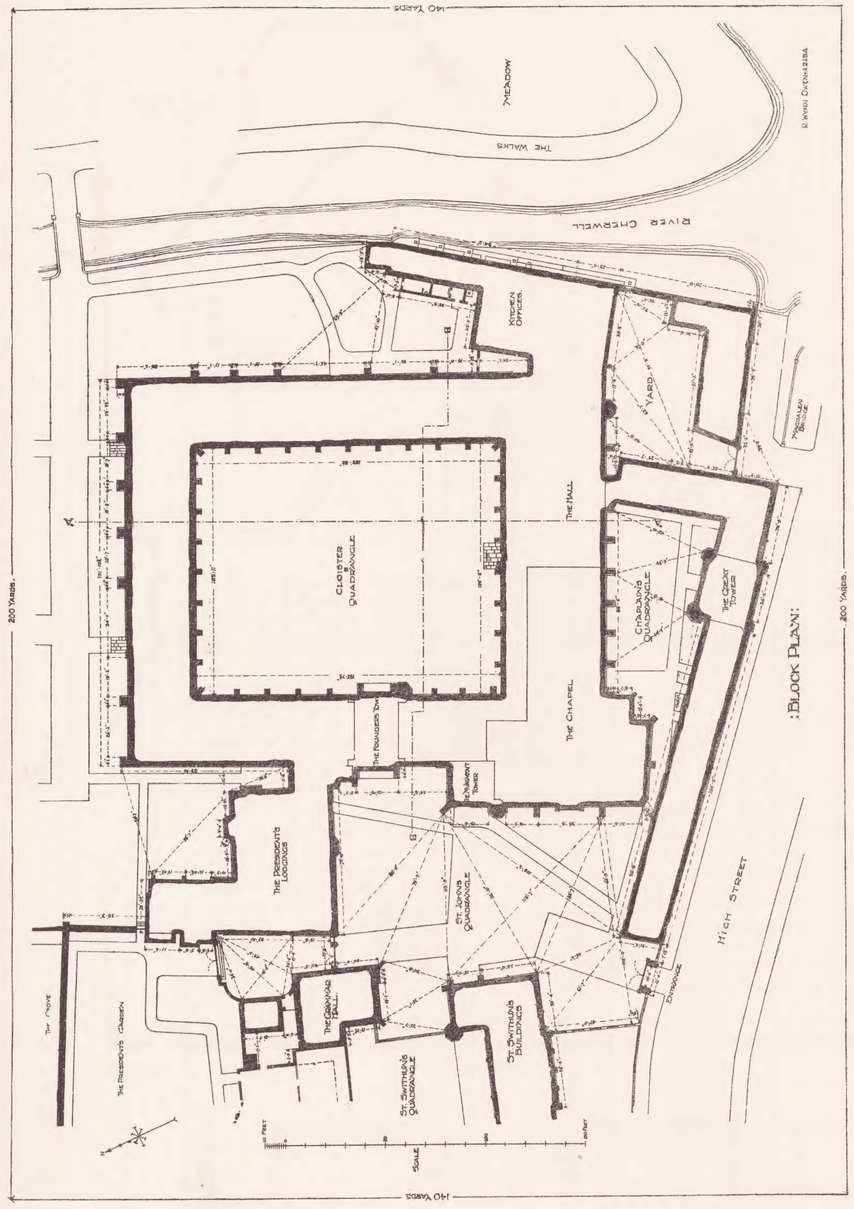

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Detail of Library Oriel and portion of North Elevation and Plan, Magdalen College

Measured and Drawn by R. Wynn Owen A. R. I. B. A

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Entrance Gate, HAMPTON COURT PALACE, Middlesex, founded by Cardinal Wolsey, 1514

HALSWAY MANOR

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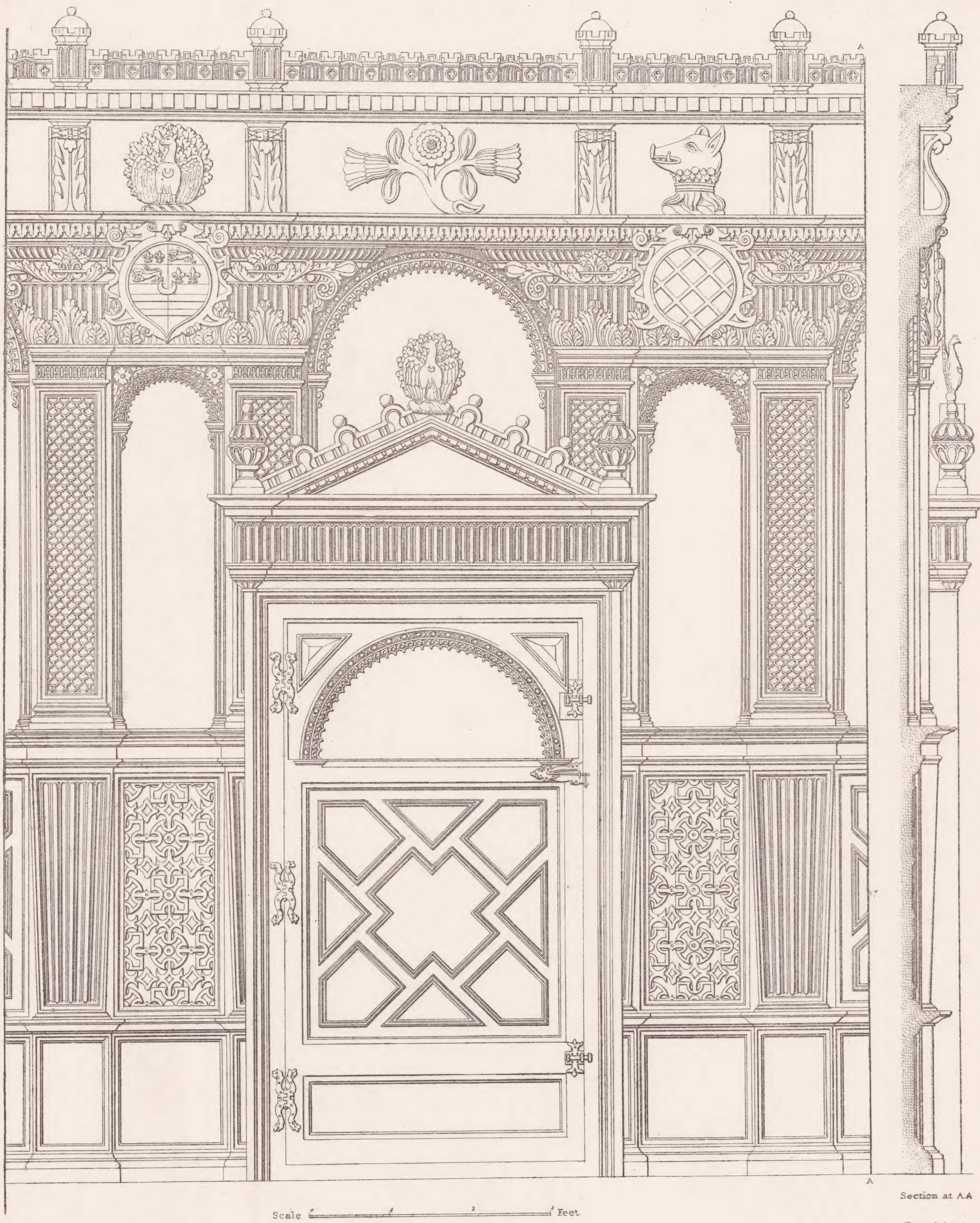
Great Banqueting Hall, HADDON HALL

110 feet long by 17 feet wide



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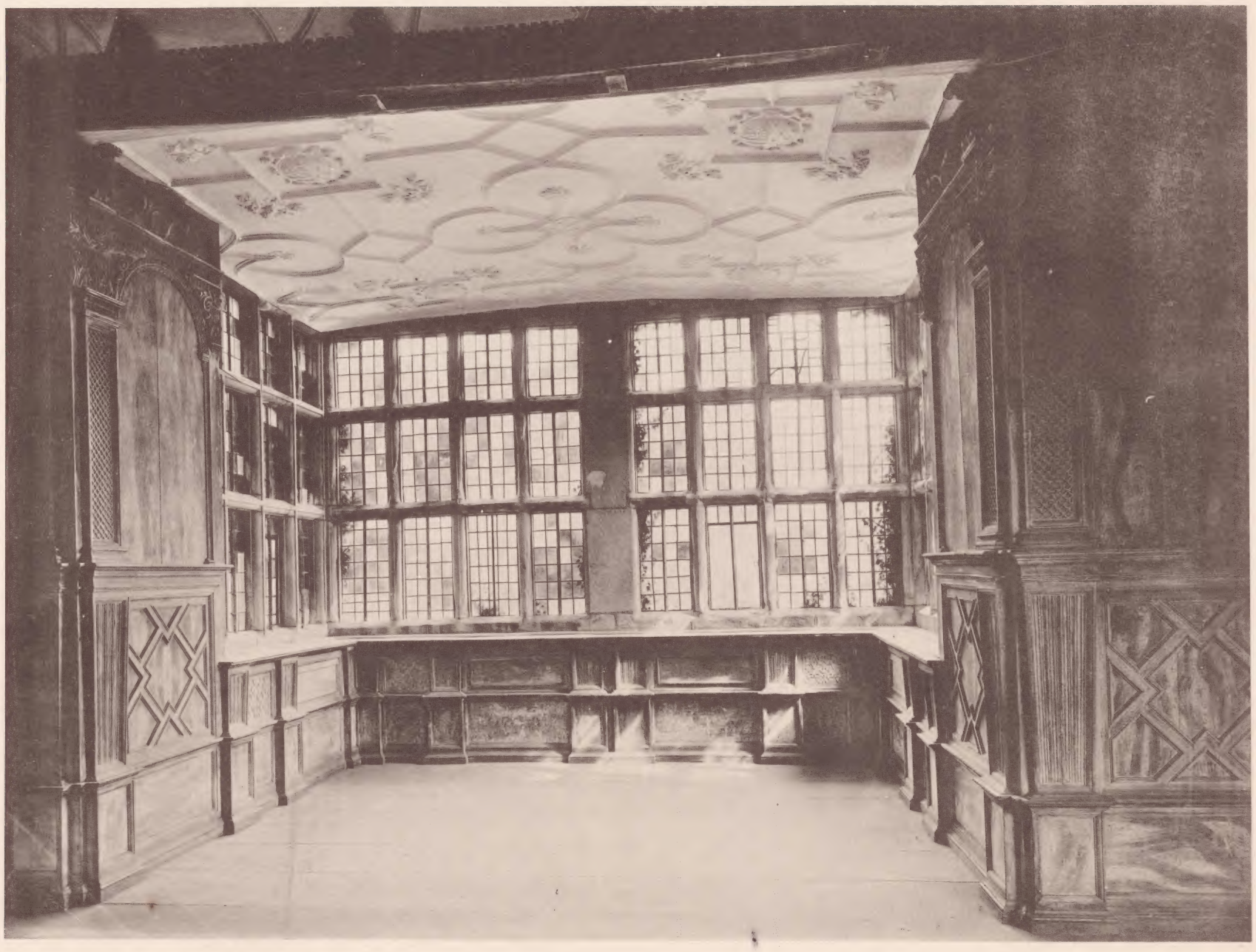
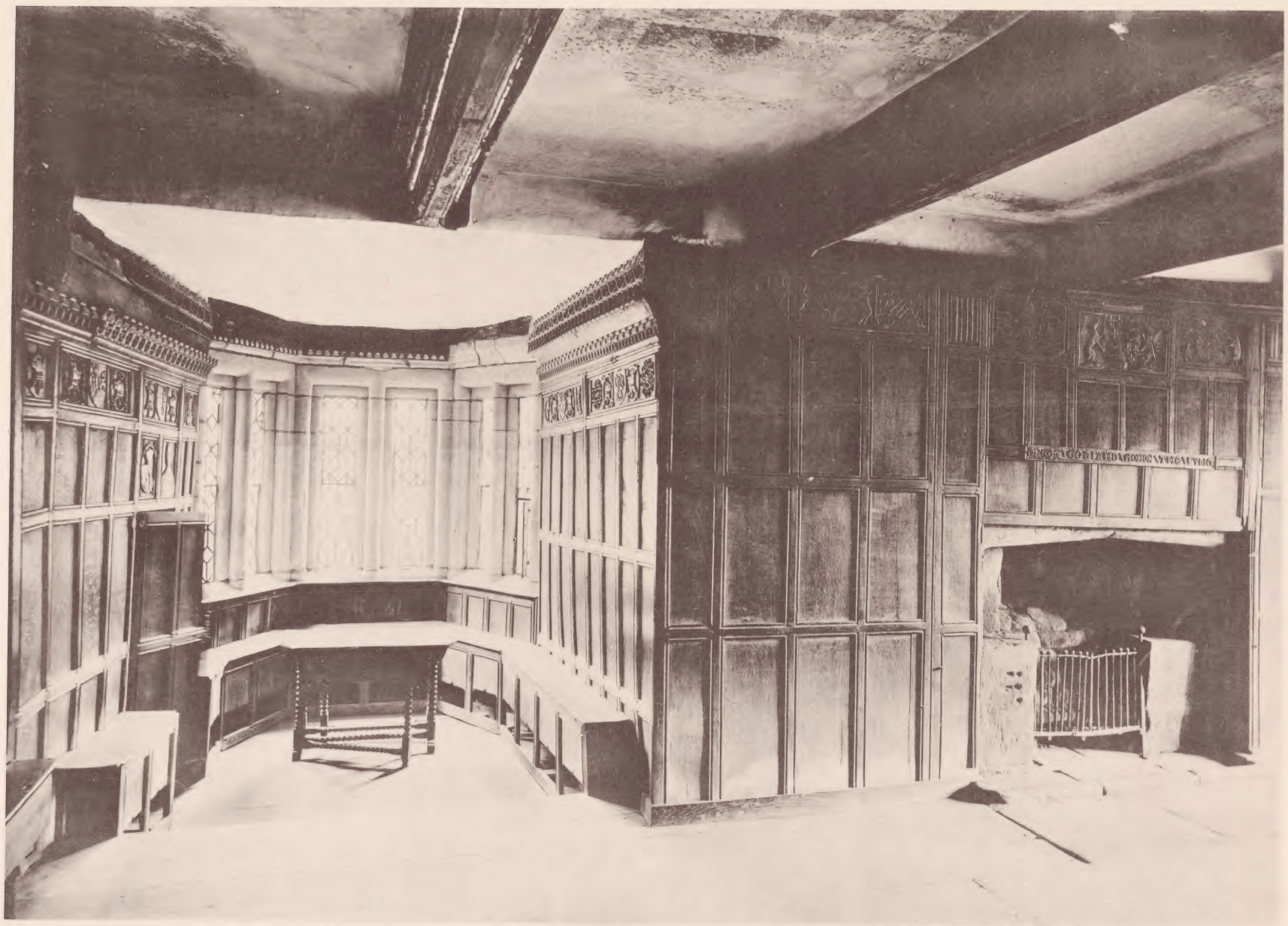
Detail of Door and part of Screen in Great Banqueting Hall
Drawn by H Shaw





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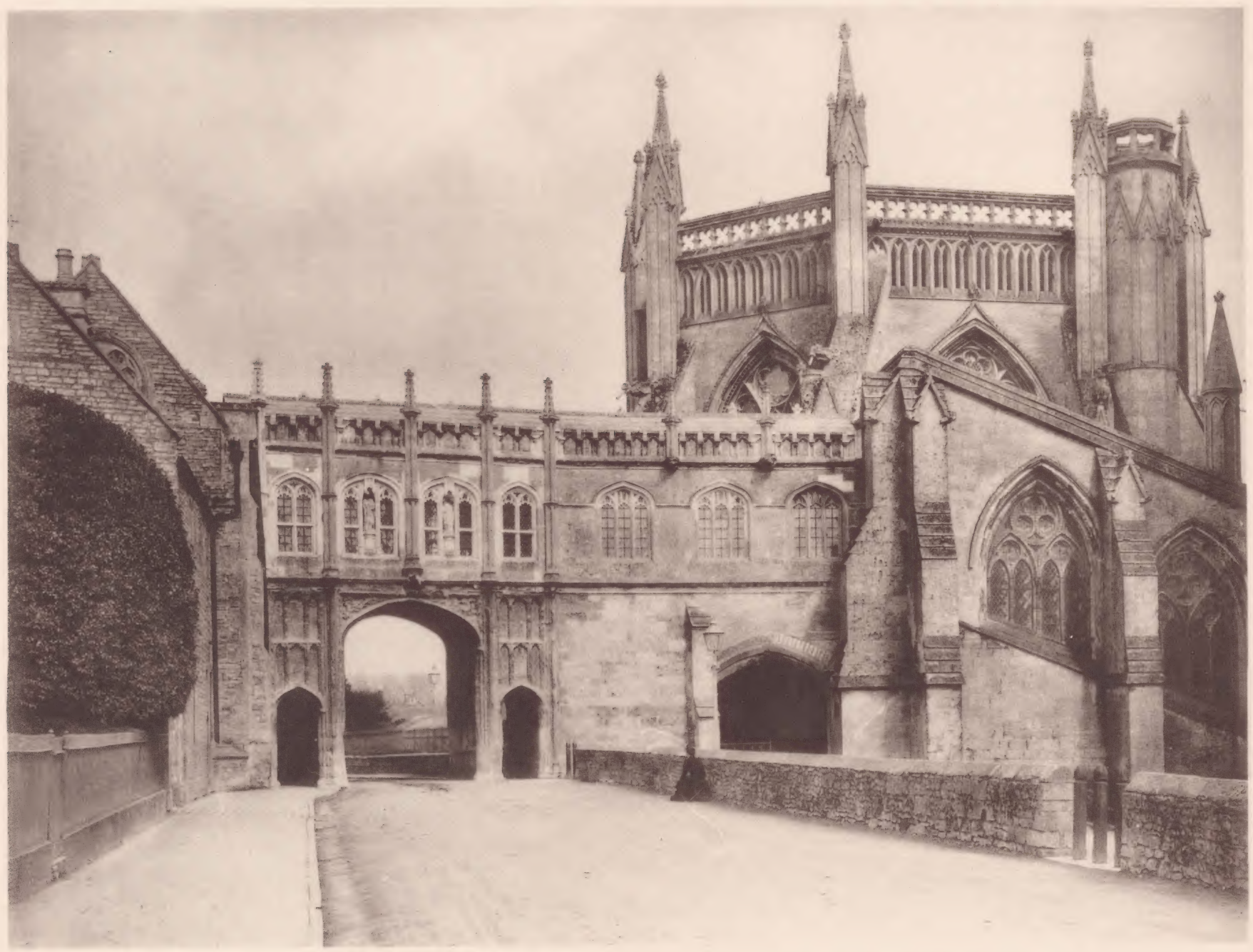
Interiors, showing great Oriel Windows, HADDON HALL



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CAIN GATE, Wells

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Staircase, DUNSTER CASTLE

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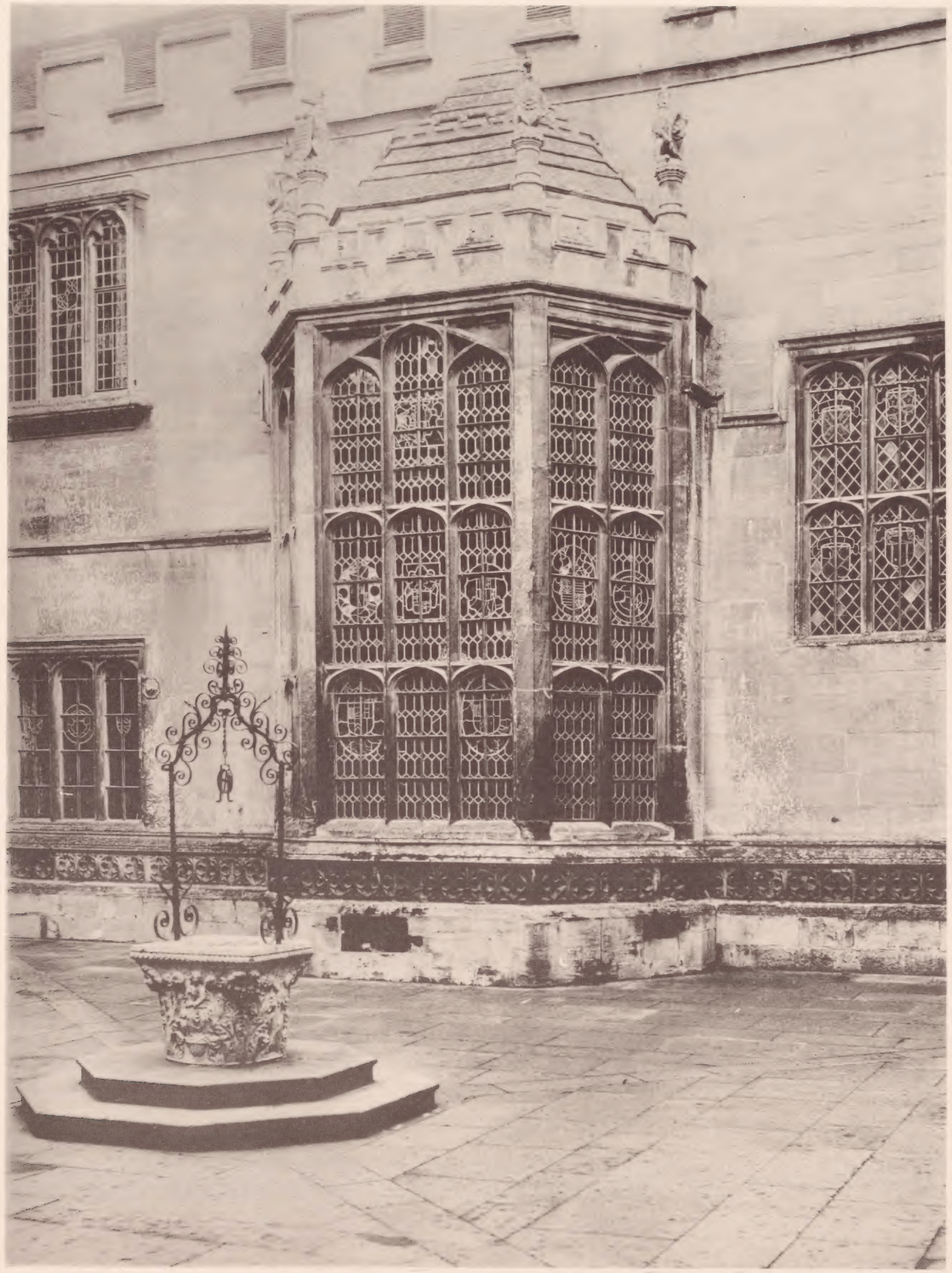
HENGRAVE HALL, Suffolk



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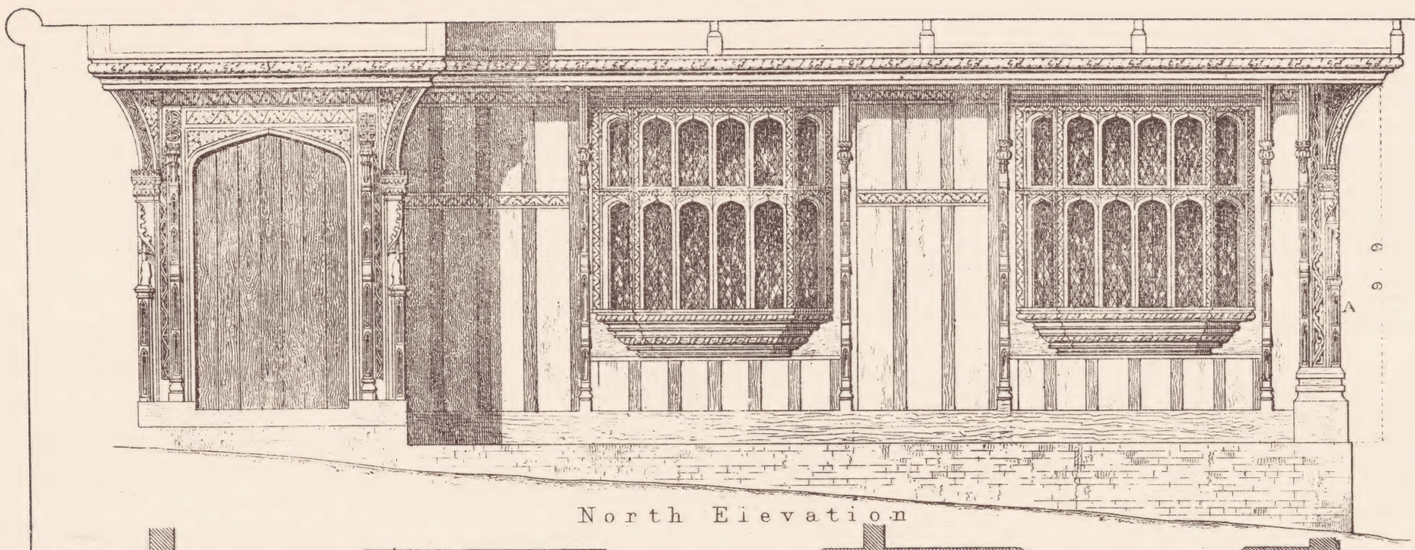
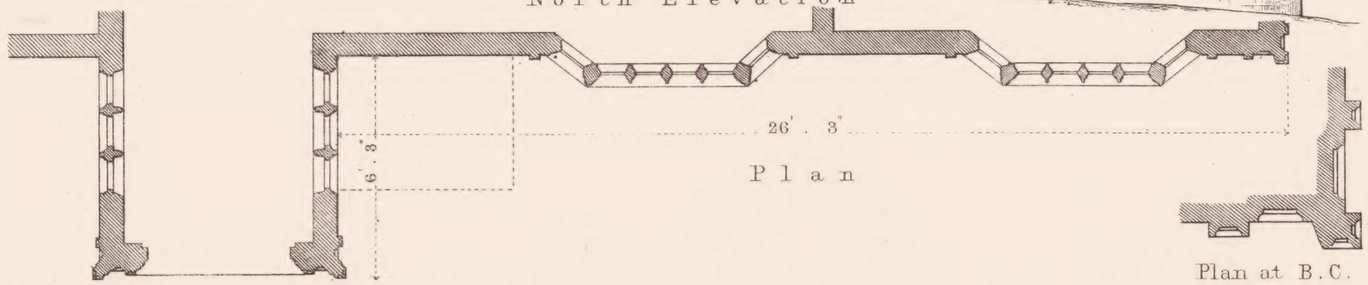
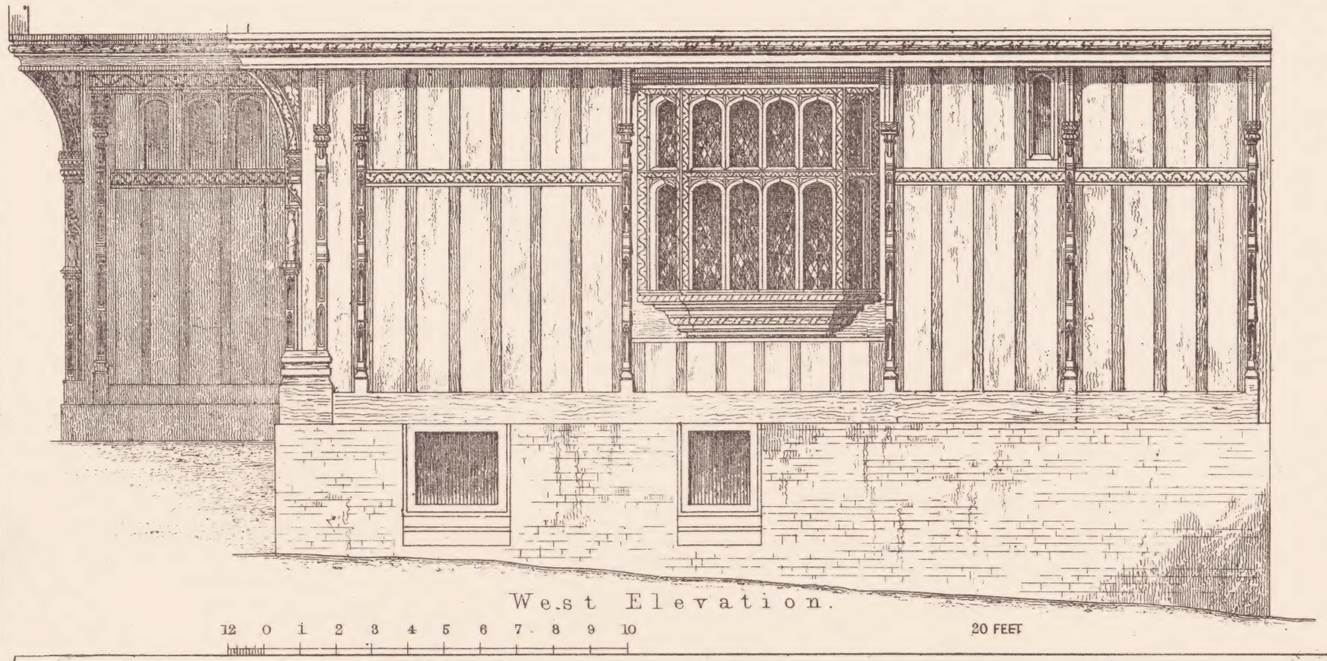
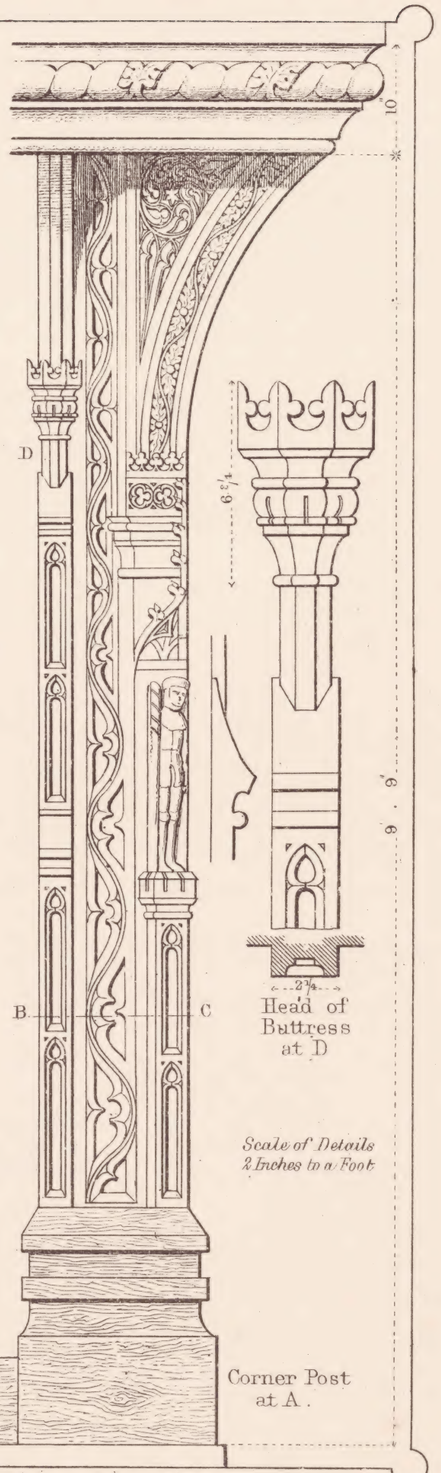
Showing Well and Oriel in Courtyard and Entrance Gateway, HENGRAVE HALL





Plan at B.C.





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Elevation and Detail of Old House at Lavenham, Suffolk, 1529,

Showing Window Treatment and Entrances

Measured and Drawn by J. R. Jobbins

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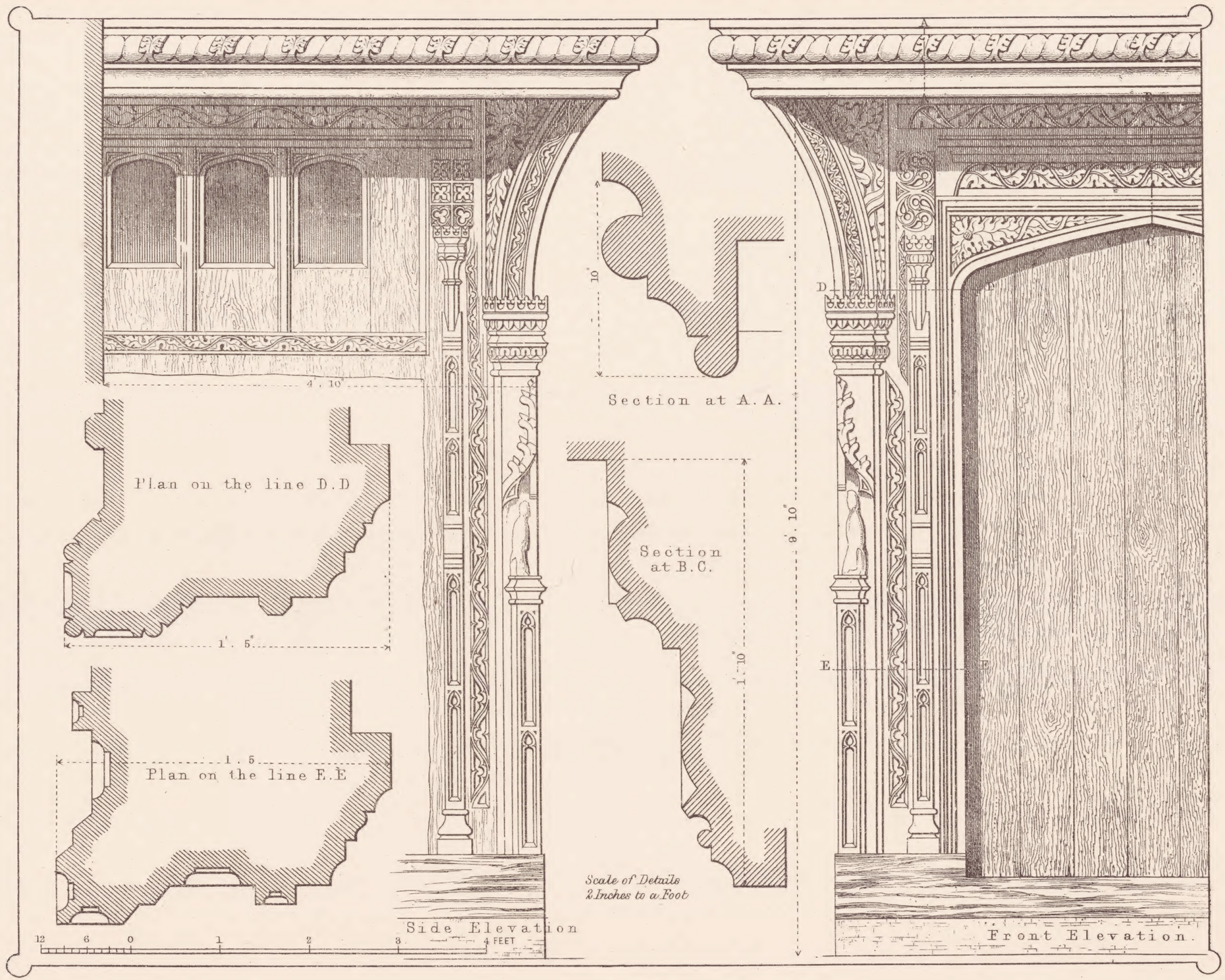

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Detail of Porch of Old House at Lavenham

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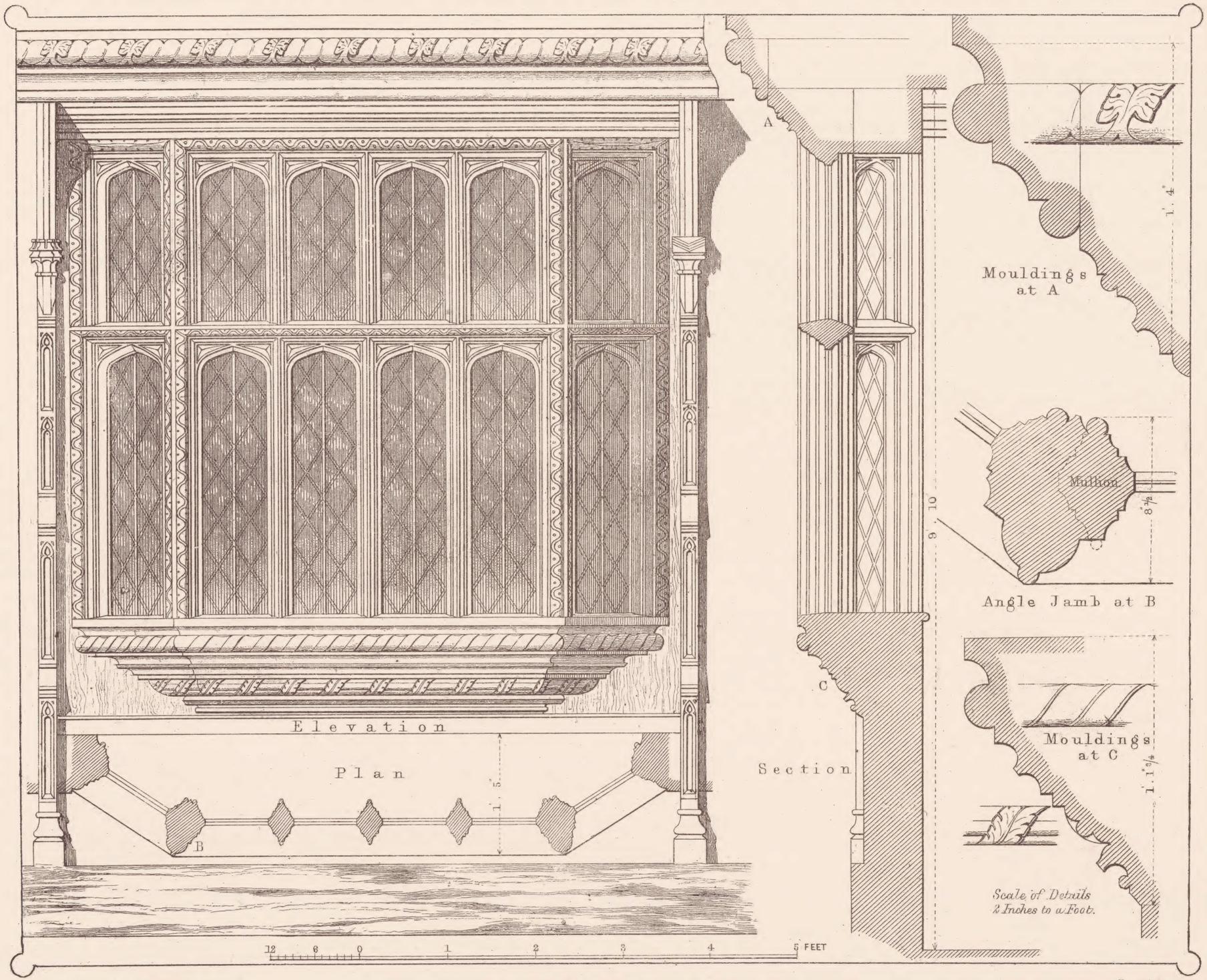

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Enlarged Detail of Oriel Window, West Front,

Old House at Lavenham

Measured and Drawn by J. R. Jobbins

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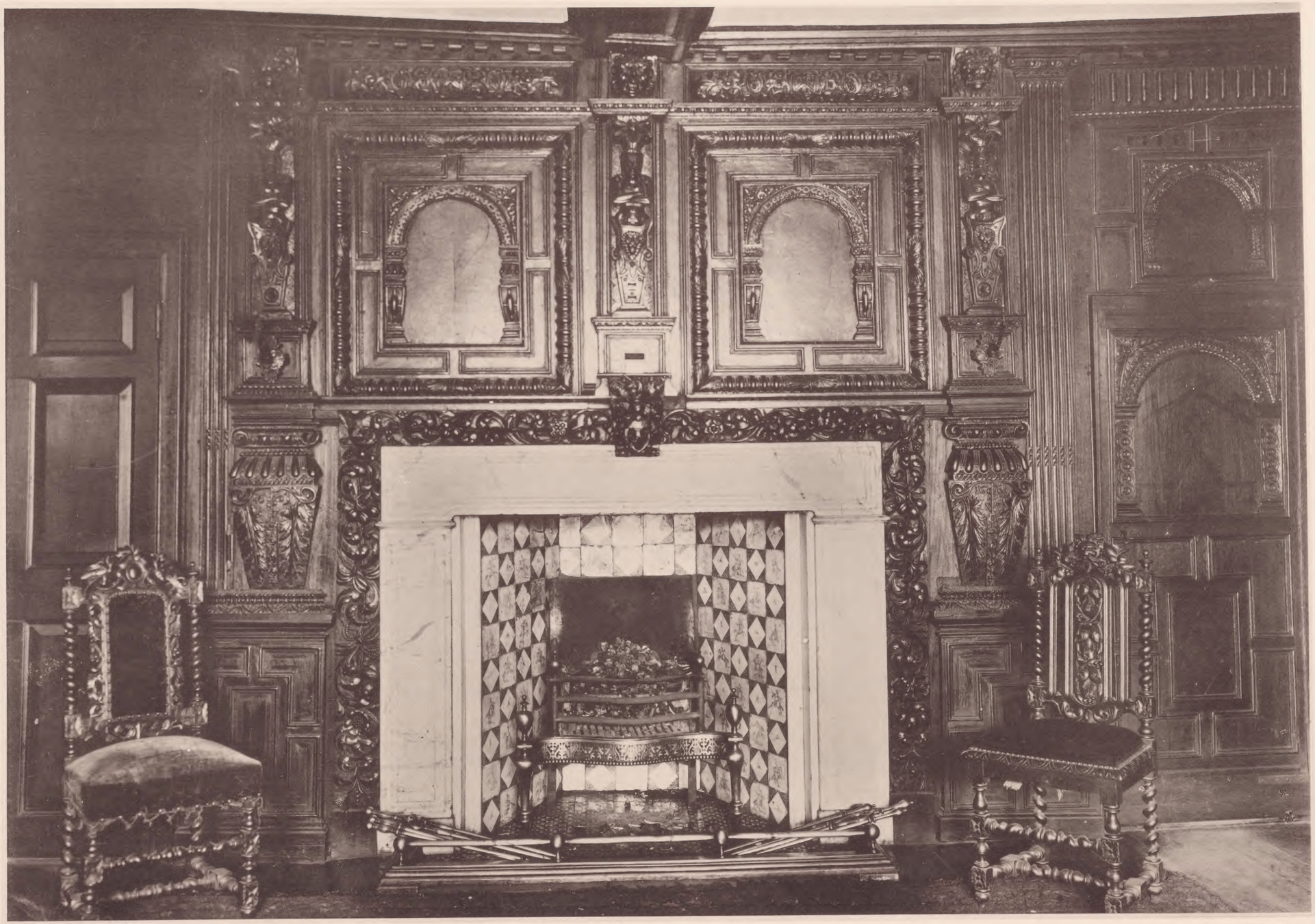

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Interior, showing elaborately carved Oak Mantle, SPARROW HOUSE, Ipswich, Suffolk

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Hall and Dining Room, GWYDIR CASTLE, Llanrwst, Wales

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COMPTON WYNYATES, Manor House, S. E., Warwickshire, 1515

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COMPTON WYNYATES, Court

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Dining Room, CLOPTON HOUSE, Stratford on Avon

Interiors, showing Early Seventeenth Century Furniture

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Ancient Mansions in SMARDEN, Kent

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UPPER SLAUGHTER MANOR HOUSE, Gloucestershire

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SUTTON PLACE, Guildford, 1523, showing window details

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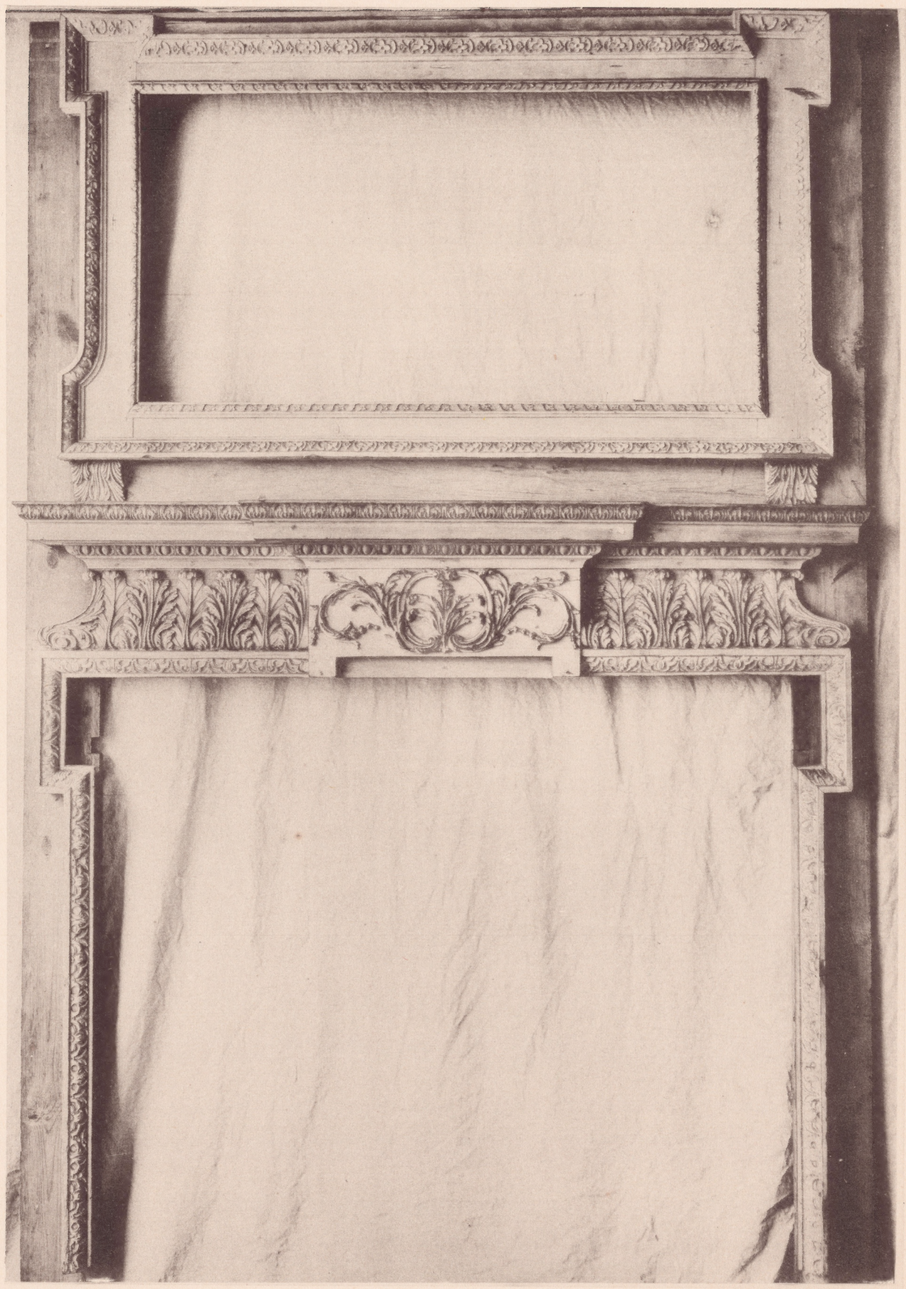
MONTACUTE PRIORY, Somerset

OXFORD, ORIEL COLLEGE



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Ancient Panelling and Mantel

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In Crypt of Canterbury Cathedral, 1312

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Portions of Interior, CIRENCESTER, Gloucestershire, 1515